

The background of the book cover is a deep red color, featuring a repeating pattern of stylized plants and animals. The plants are depicted in yellow and green, with some having blue flowers. The animals, which appear to be rabbits or hares, are shown in a light yellow color. The pattern is dense and covers the entire surface of the book cover.

# French Tapestries

THE METROPOLITAN MUSEUM OF ART

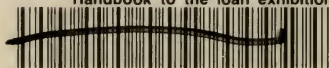
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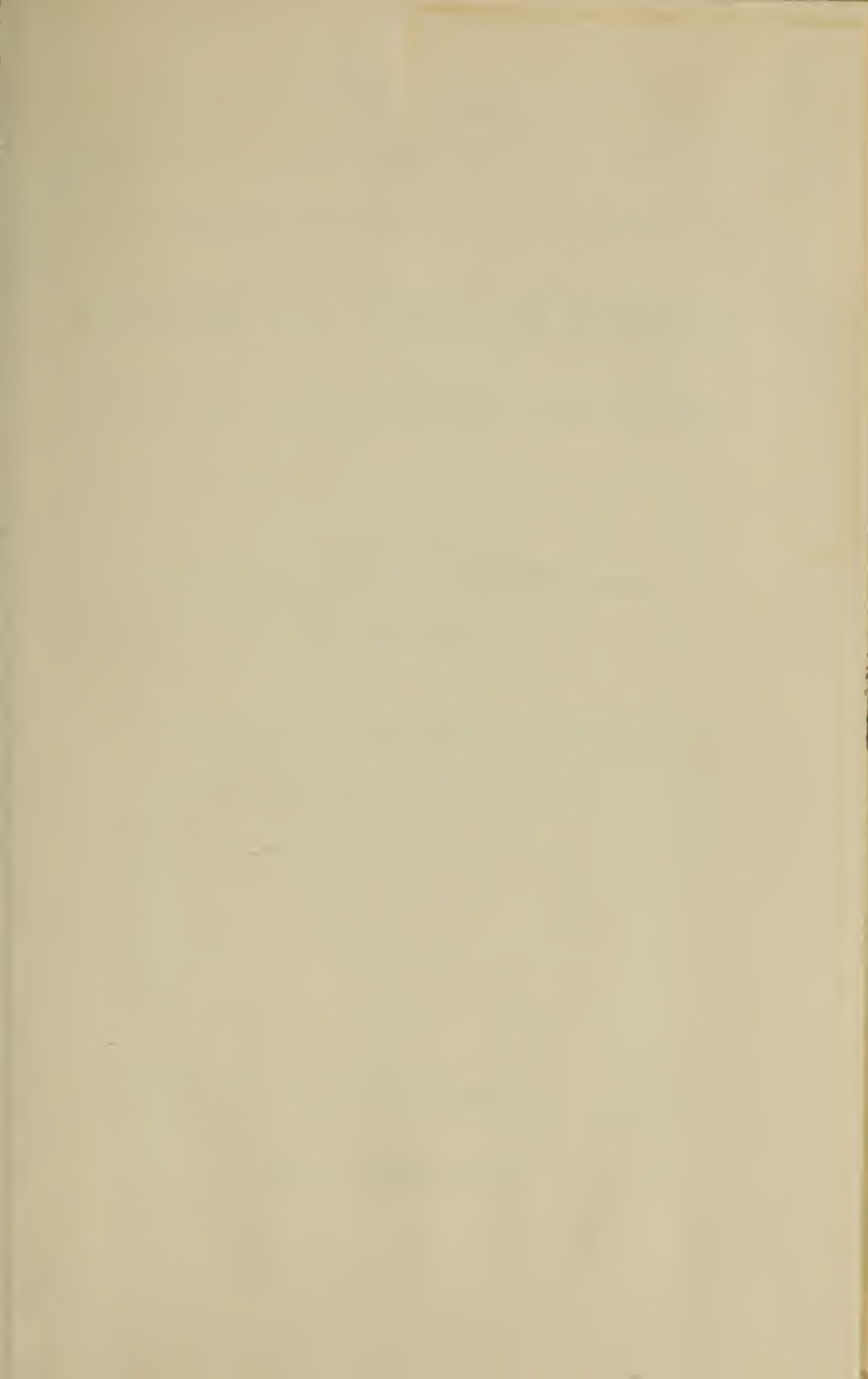
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Handbook to the loan exhibition of



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THE METROPOLITAN MUSEUM OF ART

New York. Metropolitan Museum of Art

A HANDBOOK TO THE LOAN EXHIBITION OF

# FRENCH TAPESTRIES

MEDIAEVAL, RENAISSANCE, AND MODERN

FROM THE

PUBLIC AND PRIVATE COLLECTIONS

OF FRANCE

ARRANGED THROUGH THE COURTESY OF

THE FRENCH GOVERNMENT

NOVEMBER 21, 1947, TO FEBRUARY 29, 1948

NEW YORK, 1947

## A MESSAGE FROM FRANCE

**I**F the Lady with the Unicorn has crossed the seas amid all the heraldic panoply of a warship, it is to bring with her accouterments of wool, gold, and silk a message to the people of the United States from the people of France. The long file of tapestries in her train spreads before your eyes a poem, now rustic and pastoral, now sumptuous and regal; it may be religious or warlike. Our own era adds a paean of liberty. Through its whole length, across five centuries, rings the lyric spirit of our land.

You will see here the products of a craft essentially French, whose renascence in modern times constitutes one of the most striking developments of our contemporary art. You will read here, also, a story in which the humble labors of the field take on an air of legend, while the celestial figures of martyrs and angels hover on the blue horizon of our familiar countryside. Against the faithfully rendered décor of his enchanted dwellings Louis XIV moves with stately presence. Lurçat's chancery and the peasants of Gromaire take up, in their own manner, old Gallic refrains. You will hear a song arising from the soil of France. And since we cannot send you our cathedrals, our palaces, or our white villages, our parks or our furrowed fields, we offer you in this long poem the happiest picture a people has ever given of its own life.

I thank our friends of the Metropolitan Museum of New York, and especially its director, Francis Henry Taylor, for the care with which they have received and placed before the public this exhibition, which was prepared and planned by Pierre Verlet, Curator in Chief of the Department of Decorative Arts of the Louvre.

GEORGES SALLES

*Director of the Museums of France*

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## PREFACE

IN the summer of 1946 an extraordinary collection of the finest tapestries woven in France from the fourteenth century down to our own day was exhibited in Paris under the auspices of the Louvre. This exhibition provided the most complete display of the ancient and lovely art of woven pictures ever staged, including as it did the outstanding examples in the public and private collections of France. During the months following, important selections from the exhibition were shown at Amsterdam, Brussels, and London. Now it is the privilege of this Museum to present the greater part of the original Paris exhibition in New York.

Thanks to the co-operation of the French Government, the cruiser *Georges Leygues* has brought to America two hundred historic hangings, which will be shown in the Museum for fourteen weeks following the opening ceremonies on November 21. Rarely, if ever, have we been able to present such a stirring loan exhibition. Here, for example, is a sequence of twenty-four panels from the incomparable fourteenth-century Apocalypse tapestries, one of the greatest treasures of the museum at Angers and one of the most celebrated achievements of French art. Here, too, are the complete series of hangings illustrating the legend of Saint Stephen from the Cluny Museum in Paris and, from that same source, six tapestries representing the Lady with the Unicorn, which remind us so happily of our own Unicorn series at The Cloisters. The famous Gobelins factory is represented by such sumptuous hangings as the History of the King series, lent by the Mobilier National, five of the series depicting the Hunts of Louis XV, lent by the château at Compiègne, and other equally extraordinary products. It is impossible to select for special comment all the masterpieces from such a consistently distinguished catalogue.

The exhibition also includes a representative collection of tapestries designed and woven in France in our own day. We in America may well find in these contemporary creations the most convincing evidence of the vigor and significance of this typically French art. Taken together, these ancient and modern tapestries give a clear and balanced picture of the culture and civilization of France over more than five centuries. None of them has ever before crossed the

Atlantic. We are happy indeed to offer such a unique and memorable event in our galleries.

The exhibition was assembled through the helpful efforts of many persons and agencies. Foremost among those to whom the Museum is indebted are Georges Salles, Director of the Museums of France, Jacques Jaujard, Director General of Arts and Letters, Louis Joxe, Director General of Cultural Relations, Jean Verrier, Inspector General of the Historic Monuments of France, Georges Fontaine, Administrator General of the Mobilier National, and Roger Seydoux, Director of Cultural Services of the Ministry of Foreign Affairs. They received the valuable support and collaboration of His Excellency the French Ambassador to the United States, Henri Bonnet, His Excellency the American Ambassador to the French Government, Jefferson Caffrey, the Minister of Marine, Louis Jacquinot, the Minister for Arts and Letters, Pierre Bourdan, and the officials of the Quai d'Orsay and of the several government departments involved. The choice and arrangement of the tapestries have been in the capable hands of Pierre Verlet, Curator in Chief of the Department of Decorative Arts of the Louvre. To the cathedrals, museums, and private individuals who have so generously entrusted their priceless treasures to our care, we tender heartfelt gratitude in the name of the American people. Our cordial thanks are due to the French Government for the friendly interest which has made it possible to display the exhibition in this country and to the captain and crew of the *Georges Leygues* for safely transporting their precious cargo.

ROLAND L. REDMOND

*President, The Metropolitan Museum of Art*



## INTRODUCTION

**I**F there is one particular field in which France retains her ancient vitality, it is that of art. And if there is one branch of art in which she has recaptured the wealth of invention, the creative exuberance of past centuries, it is tapestry. For France, tapestry is in a real sense a national art. Since the Middle Ages it has had a glorious and uninterrupted life. France, almost alone among the nations, had national manufactures of tapestry as early as the seventeenth century. France alone, with a tenacity and a sense of continuity often unrecognized, has maintained those manufactures to the present day, renovating and adapting them to modern taste.

The Gobelins and Beauvais factories have been renowned the world over for some three hundred years. Aubusson and Felletin, whose work in the past was somewhat coarser, have with their present-day production attained the same high reputation. Painters, dyers, and weavers, vying in intelligence, taste, and knowledge, have drawn world-wide attention to this rejuvenated and ever more vital art. They have reanimated French tapestry without deserting its soundest traditions.

These traditions have remained faithful, or rather have returned across the centuries, to the most decorative achievements of the art, the tapestries of the Middle Ages. Regard the thickness of those mediaeval webs; count their relatively few colors and admire the freshness and vigor they retain in spite of their age; wonder at the daring that went into the design of the Apocalypse of Angers, or at that charming fantasy which, against all likelihood, spangles the fields of certain tapestries with a "thousand flowers"; consider that deliberate rejection of a too strict realism, that elevated fantasy which conceived the Lady with the Unicorn. Then turn to our moderns and see what a salutary lesson they have drawn from all this, with what perceptiveness they have recaptured the savor of the mediaeval tapestries.

But you will realize, at the same time, what a radical step it must have seemed, less than ten years ago, to embrace that old tradition, to break away from the classical stereotypes of the day. For the moderns made a deliberate choice; that was their merit and that showed their revolutionary spirit.

Before them, tapestries in the pompous style favored by the

official manufacturers, and the stupid, degenerate copies of the old designs that Aubusson delighted in, ruled the field. We have spared you the view of these sad specimens, judging it unwise to exhibit nineteenth-century examples. For sincere artists, thinking and rethinking their *métier*, tapestry in the nineteenth century held no attraction. They were sick and tired of that prostituted art. Not one great painter of the Impressionist or the post-Impressionist epoch designed cartoons for tapestry.

The works of the seventeenth and eighteenth centuries, however, presented other considerations. The magnificence and stateliness of seventeenth-century tapestries, whose design was dominated by such great decorators as Vouet or LeBrun, or the charm, elegance, and gaiety of those of the Louis XV period, ruled by Boucher—the real decadence set in with the era of Louis XVI—are undeniably impressive qualities. To turn away from them was to risk much, but it was, at the same time, to recognize the impasse to which those very qualities, exploited without discernment and to excess, had brought French tapestry.

There was thus, in the choice made by modern designers, in this abrupt return to an ancient and almost forgotten tradition, something studied and almost artificial. And yet, may not this apparently arbitrary turning back to such a distant epoch have corresponded to a recognition of certain needs common to the Middle Ages and our own times?

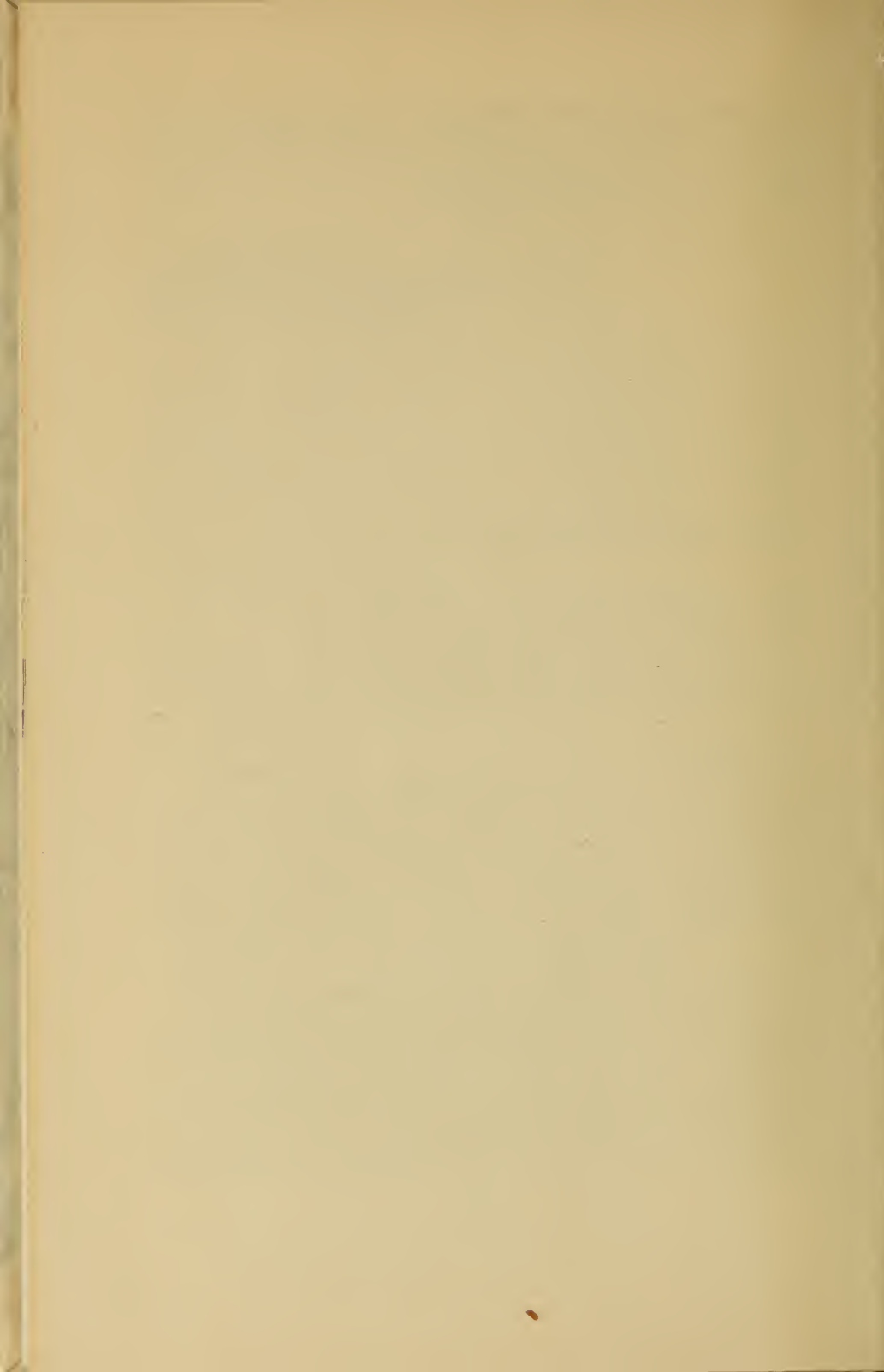
The poetic sense, the spirit of fantasy, so dear to the Middle Ages are manifested today in diverse forms, but most particularly in cubism and surrealism. It is, indeed, from these two movements that the principal renovators of French tapestry art, Gromaire and Lurçat, have emerged. Whenever existence is hard, yesterday or today, we tend to seek some havens of unreality. Tapestry offers this respite to all who can afford its luxury, to princes and commoners and the favored of fortune in whatever era.

Whereas the eighteenth century allowed decorated woodwork to dominate tapestry and even threatened it with extinction, it was the Middle Ages, with its great, unrelieved stone walls, which had brought tapestry into being as a virtual necessity. The case is somewhat the same today. We tire of naked, light-colored walls; and tapestry is at hand to reanimate them, to give them back a personality and a language of their own. This endless appropriate-

ness and adaptability of French tapestry are enduring causes of its popularity. Always to seem new is its essential quality and the secret of its traditional fecundity. Our own epoch has not failed to understand the true nature of tapestry.

PIERRE VERLET

*Curator in Chief of the Department of  
Decorative Arts, The Louvre*



## PARIS, XIV CENTURY

Of the hundreds of tapestries woven for princely patrons in France in the fourteenth century, very few exist today.\* The most important surviving examples are the superb series of the Apocalypse from Angers. If one excludes a few Germanic fragments of the twelfth to the fourteenth century and a few French examples, these are the oldest European tapestries known. Matchless in conception and composition, they demonstrate the magnificent achievements of the Paris ateliers in the fourteenth century.

### 1-24. SCENES FROM THE APOCALYPSE. Museum of Tapestries, Angers

The Apocalypse tapestries, which probably consisted originally of seven large hangings, were made to decorate the halls of the castle at Angers. The set was commissioned about 1375 by Louis I, Duke of Anjou, from the Parisian weaver and merchant Nicolas (sometimes called Colin) Bataille. According to the records, Louis borrowed a manuscript of the Apocalypse from the library of his brother, Charles V, King of France, for use in designing the tapestries and employed the king's painter Hennequin of Bruges (identified as Jean Bandol) to paint the cartoons. The date of the completion of the set is a matter of dispute. The fourth hanging, all the parts of which are shown in the exhibition, must have been woven before 1384, as it bears the cipher, an interlaced L and M, of Louis I of Anjou, who died in that year, and his wife, Marie of Brittany. It is probable that the last hanging was finished by the end of the fourteenth or the beginning of the fifteenth century.

The tapestries are said to have been taken to Arles for the wedding of Louis II of Anjou and Yolande of Aragon in 1400, but they were returned at once to the castle of Angers. Yolande, who died in 1442, willed the tapestries to her son René, and in 1474

\*These include the tapestries of the Nine Worthies, made in Paris in the fourteenth century, in the Metropolitan Museum. The Arthur of this set has been shown in the Museum's Tapestry Hall since 1932. A considerable part of the rest of the set, a recent gift from John D. Rockefeller, Jr., will be placed on exhibition at The Cloisters as soon as necessary repairs have been made.



René bequeathed them to the cathedral of Angers, where they were hung for the first time in 1480 for the entry of King Louis XI. A document of 1505 states that René's bequest consisted of six hangings. A seventh hanging was presented to the cathedral by Anne of France, a daughter of Louis XI, in 1490. For over two centuries the tapestries were considered to be among the most cherished possessions of the cathedral and were brought out on festival occasions to decorate the great nave of the church. In 1782, however, the set was discarded. In 1843 it was sold, but shortly afterward it was bought for 300 francs by Monseigneur Angebault, who returned it to the church. As a result of neglect during the eighteenth century, when Gothic art was in disfavor, some pieces were lost; but, fortunately, seventy-two scenes out of the original ninety-odd have survived. In subject matter they follow closely the Apocalyptic visions of Saint John as told in The Revelation of Saint John the Divine. About a third of the existing scenes have been included in the exhibition.

THIRD HANGING, APOCALYPSE SERIES; THIRD, FOURTH, SIXTH, AND SEVENTH SCENES. Wool. 13 feet 9 inches x 17 feet 11 inches

1. Saint John sees the fifth angel, who sounds a trumpet; a star falls from the sky, and out of the bottomless pit come locusts, preceded by Apollyon, who is mounted on a horse with a human head and a dragon's tail. Revelation 9: 1-11

2. Saint John sees the sixth angel sound his trumpet and hears the voice from the golden altar ordering the release of the angels from the Euphrates who had been held ready to kill a third of mankind. Revelation 9: 13-15

3. The seventh angel, his right foot upon the sea and his left foot upon the earth, a rainbow on his head, lifts up his hand, proclaiming that the end of time has come. The seven thunders utter their voices, and Saint John is commanded not to write down what they have said. Revelation 10: 1-7

4. At the command of an angel, Saint John takes a little book from the seventh angel and eats it. Revelation 10: 8-10

FOURTH HANGING, APOCALYPSE SERIES; FIRST SUBJECT. Wool. 14 feet 6 inches x 7 feet 10 inches

5. A Figure Pondering the Prophecies of Saint John. "Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: for the time is at hand." Revelation 1: 3

A bearded man seated under a tall architectural canopy turns the pages of the prophecy. Scattered over the background are butterflies whose wings are diapered with the fleur-de-lis of Louis I, Duke of Anjou, and the ermines of his wife, Marie of Brittany. At the top are angels carrying banners, the one on the left bearing the arms of the duke.

FOURTH HANGING, APOCALYPSE SERIES; SECOND, THIRD, NINTH, AND TENTH SCENES. Wool. 13 feet 5 inches x 16 feet 11 inches

6. The angel gives Saint John a rod with which to measure the temple and the altar. Revelation 11: 1

7. Saint John sees the two witnesses who have power to shut the gate of heaven, to kill their enemies with fire from their mouths, and to change waters into blood. Revelation 11: 3-6

8. Saint Michael and his angels fight against the dragon and cast him out of heaven. Revelation 12: 7-9

9. The dragon, cast to earth, persecutes the woman whose child is to rule all nations, and an angel gives her the wings of a great eagle as a means of escape. Revelation 12: 13, 14

FOURTH HANGING, APOCALYPSE SERIES; FOURTH, FIFTH, SIXTH, ELEVENTH, TWELFTH, AND THIRTEENTH SCENES. Wool. 13 feet 2 inches x 26 feet 3 inches

10. The two witnesses fight against the beast from the bottomless pit. Revelation 11: 7

11. The dead bodies of the two witnesses who have been killed by the beast lie in the street of the great city, while the inhabitants rejoice and exchange gifts. Revelation 11: 8-10

12. The Spirit of life from God enters the bodies of the two witnesses; an earthquake shakes the city and part of it falls, killing many people. Revelation 11: 11-13

13. The dragon casts water out of his mouth like a flood to drown the woman, but the earth swallows up the flood. Revelation 12: 15, 16

14. The dragon, in anger at the woman, makes war on those who keep the commandments of God. Revelation 12: 17

The interlaced cipher of Louis of Anjou and his wife, Marie of Brittany, is repeated on the background.

15. The dragon gives the scepter of power to the beast with seven heads who rises up out of the sea. Revelation 13: 1, 2

FOURTH HANGING, APOCALYPSE SERIES; SEVENTH, EIGHTH, FOURTEENTH, AND FIFTEENTH SCENES. Wool. 13 feet 3 inches x 17 feet 10 inches

16. The seventh angel sounds the trumpet, and God appears to the four and twenty elders, who worship him. Revelation 11:15, 16

17. The angels save from the dragon with seven heads the child which the woman, clothed with the sun, brought forth into the world. Revelation 12: 1-5

18. All the world worships the dragon. Revelation 13: 4

19. The beast is worshiped in his turn. Revelation 13: 4

SIXTH HANGING, APOCALYPSE SERIES; FIRST, SECOND, THIRD, NINTH, AND TENTH SCENES. Wool. 13 feet 10 inches x 25 feet 7 inches. Detail, plate 1.

20. A Figure Pondering the Prophecies of Saint John. "Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein; for the time is at hand." Revelation 1: 3

A bearded man seated under a tall architectural canopy turns the pages of the prophecy. Scattered over the background are butterflies whose wings are diapered with the fleur-de-lis of Louis I, Duke of Anjou, and the ermines of his wife, Marie of Brittany. At

the top are angels carrying banners, the one at the left bearing the arms of the duke. On the banner at the right is the double-barred cross which Louis adopted, apparently to symbolize the fragment of the True Cross from the monastery of La Boissière (now preserved at Beaujé, near Angers) that was for a time enshrined in his chapel at Angers. This cross was later known as the cross of Lorraine.

21. The seven angels with the seven plagues come out of the temple and approach the lion of Saint Mark, from whom they receive seven golden vials full of the wrath of God. Revelation 15: 5-7

22. The first angel pours out his vial on the earth, and worshipers of the beast are afflicted with a grievous sore. Revelation 16: 1, 2

23. One of the seven angels shows Saint John the harlot, the seducer of the kings of the earth, seated on the waters combing her hair, a mirror in her hand. Revelation 17: 1, 2

The mysterious Y's which appear here and in several other panels of the set have been variously interpreted. The possibility that they may refer to Yolande of Aragon, who married Louis II of Anjou in 1400, has been categorically denied by the writers of the catalogue for the exhibition of French tapestries held in Paris in 1946. An English writer has suggested that the letter may be intended as the Pythagorean symbol of the divergent paths of vice and virtue.

24. The angel carries Saint John into the wilderness and explains to him the mystery of the harlot who is seated on the beast with seven heads, holding a golden cup. Revelation 17: 3, 4



## ARRAS, XV CENTURY

Arras was one of the most famous centers for the weaving of fine tapestries in the fourteenth and fifteenth centuries. Inventories and account books of the period show that Arras was a rival of Paris in the production of tapestries in the latter half of the fourteenth century. When Paris lost its supremacy during the Hundred Years' War, Arras became the undisputed leader of the industry—largely under the patronage of the dukes of Burgundy—and maintained this position until about the middle of the fifteenth century. The fact that its name became a synonym for tapestry, as in the English word "arras" and the Italian "arazzo," is evidence of the widespread reputation of the Arras weavers. When Louis XI of France sacked the town in 1477 Arras lost its prestige. Other towns under the jurisdiction of the dukes of Burgundy, notably Tournai, which had for some time been gaining in importance in tapestry production, then took the lead.

Whether certain existing tapestries should be attributed to Arras or Tournai is a much-debated question. At the present time most attributions to Arras are made on the basis of period and style.

### 25. THE RESURRECTION. The Louvre, Paris

Silk, with silver and gold threads. 2 feet 6 inches x 7 feet 11 inches

While two soldiers sleep, Christ arises from the tomb, a pair of bright-winged angels attending him, one holding the graveclothes.

Small tapestries such as this one, woven of fine silk and metal threads, were made for use as altar frontals and altarpieces. The present example was woven about 1420.

### 26. THE OFFERING OF THE HEART. The Louvre, Paris

Wool and silk. 8 feet 1 inch x 6 feet 9 inches. Plate II

A lady, seated, wearing a cloak lined with ermine, holds a falcon on her gloved fist; her dog bounds towards her. A gentleman, also elegantly dressed, presents her with a heart.

This tapestry dates from the first half of the fifteenth century.

### 27, 28. THE HISTORY OF KING CLOVIS. Rheims Cathedral Treasury

These are the only two remaining hangings from a set of tapestries illustrating the History of King Clovis that was probably woven



about the middle of the fifteenth century for Philip the Good, Duke of Burgundy. When Philip's son, Charles the Bold, was married to the English princess Margaret of York in 1468, much of Burgundy's great collection of tapestries was used to decorate the halls of Bruges, where the wedding took place; among the hangings mentioned by the chronicler in connection with that occasion was a set of Clovis tapestries, which hung in the Hall of the Chamberlains. The Emperor Charles V inherited the set through his grandmother Mary of Burgundy, but it became the booty of Francis of Guise when it was found in the emperor's abandoned baggage after the siege of Metz in 1552. The set was presented to Rheims Cathedral in 1573 by Charles of Guise, Cardinal of Lorraine and Archbishop of Rheims.

27. THE CORONATION OF CLOVIS AND THE SIEGE OF SOISSONS. Wool and silk. 15 feet 9 inches x 29 feet 9 inches

LEFT: Clovis, seated on a canopied throne, is crowned King of the Franks by two bishops, one of whom hands him his scepter; in the foreground are his subjects, their hands raised, swearing allegiance. CENTER: Clovis, in magnificent armor, mounted on a richly caparisoned horse, leads the attack against Ragnacaire, King of Cambrai, beneath the walls of Soissons. RIGHT: In the midst of the mêlée Clovis engages Syagrius, King of the Romans, at close quarters.

28. THE FOUNDING OF A CHURCH, THE COMBAT WITH GONDEBAUD, AND THE MIRACULOUS CROSSING OF THE LOIRE. Wool and silk. 15 feet 3 inches x 30 feet 10 inches

LEFT: King Clovis and Queen Clothilda found the church of Saints Peter and Paul (later Sainte Geneviève) in Paris; masons and carpenters are at work on the building. CENTER: Clovis, in the midst of a furious battle, engages Gondebaud, King of the Burgundians, in single combat. RIGHT: Messengers sent by Clovis to the church of Saint Martin at Tours bring him a sign that he will win his campaign against Alaric, and he crosses the Loire at a ford shown him by a miraculous stag. The banners carried by the king's forces bear the three frogs, the traditional ancient arms of France before the adoption of the fleurs-de-lis.

29, 30. THE LIFE OF SAINT PETER

These two tapestries are parts of a set showing the Life of Saint

Peter which was ordered by Guillaume de Hellande, Bishop of Beauvais (1444-1462), to commemorate a peace agreement between Charles VII of France and Henry VI of England at the end of the Hundred Years' War; the word "Peace" appears several times in each tapestry. Of the original set, six pieces are at Beauvais, one in the Cluny Museum, one in the Museum of Fine Arts, Boston, and two in the collection of Mrs. Mellon Bruce of New York. The first hanging of the series seems to have been lost, but some of the fragments of the last tapestry, which bear an inscription indicating the date of its commission, 1460, still survive. The episodes in the life of Saint Peter that are represented in this set are taken from the acts of the Apostles and *The Golden Legend*; they are explained in the texts at the top of the tapestries. The coats of arms are those of Guillaume de Hellande, Bishop of Beauvais, and of the Beauvais cathedral chapter.

29. THE CONVERSION OF CORNELIUS AND THE ARRIVAL OF AN ANGEL TO DELIVER SAINT PETER FROM PRISON. Beauvais Cathedral Treasury

Wool and silk. 9 feet x 11 feet 4 inches

LEFT TO RIGHT: Saint Peter, in a trance, sees unclean beasts presented by two angels and preaches before the centurion Cornelius, who is baptized and receives the Holy Spirit; Herod casts Saint Peter into prison, but an angel is sent to free him. The Acts of the Apostles, Chapters 10 and 12: 1-7

30. THE DELIVERANCE OF SAINT PETER FROM PRISON. Cluny Museum, Paris

Wool and silk. 9 feet x 7 feet 5 inches

While his guards sleep, Saint Peter leaves the prison, led by the angel. Acts 12: 6-9

## VARIOUS FRENCH ATELIERS

### XV CENTURY

Throughout the fifteenth century there were weavers of tapestry in many a French town which could not be considered a center of the art; perhaps there were itinerant weavers also. As little is known of the majority of French ateliers of this period, it is difficult to attribute many tapestries of that day to a specific workshop or town.

#### 31-42. ARMORIAL TAPESTRIES OF THE CHANCELLOR ROLIN. Hôtel-Dieu, Beaune

Wool. Each about 8 feet 7 inches x 5 feet 10 inches

The series of tapestries to which this group belongs (thirty of them are still extant) was ordered about 1450 by Nicolas Rolin, Chancellor of Burgundy, and his wife, Guigone de Salins, for use on solemn feast days as bed screens for the sick in the Hôtel-Dieu which they had founded at Beaune. Scattered on the soft red ground of the tapestries are turtledoves, stars, the interlaced ciphers of Nicolas and his wife, their motto, *Seulle*, and their coat of arms.

#### 43. THE MIRACLE OF SAINT QUENTIN. The Louvre, Paris

Wool and silk. 7 feet 10 inches x 23 feet 11 inches

This fragment illustrates the legend of Saint Quentin and the thief which is told in verse on the lower border of the tapestry. LEFT TO RIGHT: A thief steals a priest's horse from its stable; the priest, having been informed of the robbery by a child, takes his complaint to a magistrate, who is accompanied by a sergeant and a man-at-arms; the sergeant and two men pursue the thief, catch him, and bring him before the court; but the priest, on his knees, begs forgiveness for the malefactor. His request refused, he prays for aid before the reliquary of Saint Quentin. When the thief is led to the gallows and hanged, a miracle occurs: The rope breaks, and the thief falls to the ground. In the last scene the thief is on his knees giving thanks before the relics of the saint.

#### 44. THE WINGED STAGS. Museum of Antiquities, Rouen

Wool and silk. 11 feet 2 inches x 12 feet 2 inches

This remarkable tapestry displays the arms, emblems, and

devices of a French king, possibly Charles VII (1422-1461) or Louis XI (1461-1483). It shows a winged stag sitting in an enclosure made of a wattle fence, holding in its bent foreleg a banner depicting the fight between Saint Michael and the dragon; at either side are two other winged stags, each with a shield bearing the arms of France hanging from a royal crown around its neck.

The winged stag was the device of several French kings of the fifteenth century, including Charles VII and Louis XI. The banner also was used by both Charles and Louis. The rose was an emblem of Charles VII, and the iris (*fleur-de-lis*) was the traditional emblem of French kings. The inscriptions on the scrolls relate either to the victories of Charles VII at the end of the Hundred Years' War or to Louis XI's triumph over the feudal lords. It has been suggested that, since the collar of the Order of Saint Michael does not appear, the tapestry was designed before the foundation of the order by Louis XI in 1469.

45. COURTIERS. Church of Notre-Dame-de-Nantilly, Saumur  
Wool and silk. 4 feet 11 inches x 6 feet 7 inches

The lords and ladies on horseback and the falcon in the background pursuing its prey, a crane or heron, suggest that this tapestry may be part of a falconry scene.

This fragment escaped destruction during the defense put up by the cadets of the Cavalry School and the Cadre Noir of Saumur in June 1940 and also escaped the ground and air bombardments of 1940, 1942, and 1944.

46. SCENES FROM THE LIFE OF THE VIRGIN. Church of Notre-Dame, Beaune

Wool and silk. 6 feet 2 inches x 19 feet 9 inches. Detail, plate III

This is the first of five hangings illustrating the life of the Virgin from the meeting at the Golden Gate to the Coronation which were ordered in 1474 by Cardinal Jean Rolin, son of the Chancellor Nicolas Rolin, for the church of Notre-Dame at Beaune. That the set was not completed until 1500 and then only through the generosity of a canon of the church, Hughes le Coq, is established by an inscription on one of the hangings. The Burgundian painter Pierre Spicre designed the cartoons.

The four scenes shown here follow Apocryphal accounts of the



birth and early life of the Virgin. At the extreme left, Joachim and Anna embrace at the Golden Gate; next, Anna nurses her new-born infant, the little Mary; then, Anna and Joachim watch the young Mary mount the temple steps, assisted by angels; at the right, Mary meditates in her room while Joseph, standing with three unsuccessful suitors in front of the high priest, sees his rod flower—God's sign that he is chosen to be Mary's spouse.

47. A BATTLE AND AN EMBARKATION. Cluny Museum, Paris

Wool and silk. 8 feet 10 inches x 10 feet 4 inches

So far it has been impossible to identify the subject of this tapestry. In the lower part, horsemen engage in combat with foot soldiers; at the right, a group of people, labeled Dido, Calcas, Totilla, Illus, and so forth, prepare to board a caravel from their small barque.

48. AN ALLEGORICAL TRIUMPH. Cluny Museum, Paris

Wool and silk. 7 feet 11 inches x 7 feet 1 inch

Scenes representing the Triumphs of Love, Fame, Chastity, and so on, derived from the *Triumphs* of Petrarch, were popular subjects for tapestries at the end of the Middle Ages. This fragment is part of an allegorical triumph. ABOVE: A figure dressed as an emperor rides forward in a triumphal chariot, sword in hand. BELOW: A woman and a bishop (?) are transfixed to the ground with arrows.

49-60. THE LEGEND OF SAINT STEPHEN. Cluny Museum, Paris

This set of twelve tapestries, all of which are shown in the exhibition, was woven sometime between 1488 and 1500 and presented in 1502 to the cathedral of Saint Étienne of Auxerre by Bishop Jean Baillet. They were specially designed for the choir of the cathedral and hung there above the choir stalls until the eighteenth century. In 1777 the canons, claiming that the legend of their patron saint did not conform with historic truth, sold the tapestries to the Hôtel-Dieu at Auxerre, which parted with them in the nineteenth century. The Cluny Museum now owns the complete set. The life and miracles of Saint Stephen as represented in these



tapestries follow the account given in *The Golden Legend*, by Jacobus da Voragine. The coats of arms of the cathedral chapter and of Bishop Jean Baillet are repeated many times.

49. THE APPOINTMENT OF THE FIRST DEACONS AND THE ORDINATION OF SAINT STEPHEN AND HIS COMPANIONS. Wool and silk. 5 feet 3 inches x 18 feet 4 inches

LEFT: The apostles confer over the choice of the first seven deacons. RIGHT: Saint Stephen and the others who are chosen are ordained while the hand of God sheds rays of light upon them.

50. THE DISPUTE WITH THE JEWISH DOCTORS AND THE ACCUSATION BY FALSE WITNESSES. Wool and silk. 5 feet 5 inches x 11 feet 8 inches

LEFT: Saint Stephen, inspired by the Holy Spirit, disputes with the Jewish doctors. RIGHT: He is accused of blasphemy by false witnesses before the tribunal of the high priest.

51. THE VISION OF THE SON OF MAN AT THE RIGHT HAND OF GOD. Wool and silk. 5 feet 5 inches x 6 feet 6 inches

The Jewish doctors stop their ears when Saint Stephen, inspired by the Holy Spirit, states that he sees the Son of Man seated at the right hand of God.

52. THE ARREST AND STONING OF SAINT STEPHEN. Wool and silk. 5 feet 6 inches x 12 feet 7 inches

Soldiers arrest Saint Stephen, drag him out of the city, and stone him; but God appears in the sky and blesses him, the first martyr.

53. THE BODY OF SAINT STEPHEN WATCHED BY THE BEASTS. Wool and silk. 5 feet 7 inches x 5 feet 11 inches

Two angels carry the soul of Saint Stephen to heaven, while his body, cast to the beasts, is watched over by a lion, a monkey, a stag, a porcupine, and a unicorn.

54. THE REMOVAL OF SAINT STEPHEN'S BODY FOR BURIAL BY GAMALIEL AND THE REVELATION OF HIS BURIAL PLACE TO THE MONK LUCIAN. Wool and silk. 5 feet 6 inches x 18 feet 4 inches

LEFT: Gamaliel and his companions take Saint Stephen's body away for burial. CENTER: Gamaliel appears to the monk Lucian several times in a dream and explains how he can find the spot

where the saint lies buried. RIGHT: Lucian tells the Bishop of Jerusalem about his vision.

55. THE SEARCH FOR THE BODY OF SAINT STEPHEN. Wool and silk. 5 feet 7 inches x 4 feet 10 inches

At the designated place the Bishop of Jerusalem, accompanied by his clergy, who carry a processional cross and banner, orders the earth to be dug up so that the martyr's body can be found.

56. THE DISCOVERY OF THE BODY AND ITS REMOVAL TO A CHURCH IN JERUSALEM. Wool and silk. 5 feet 6 inches x 12 feet 9 inches

LEFT: The bishop, clergy, and gravediggers find Saint Stephen's body in the tomb. RIGHT: The body is removed to a church in Jerusalem.

57. THE TRANSLATION OF THE BODY FROM JERUSALEM TO CONSTANTINOPLE. Wool and silk. 5 feet 9 inches x 18 feet 8 inches. Detail, plate iv.

LEFT: Juliana, the widow of the senator Alexander, asks authority from the bishop to take away the body of her husband, which has been buried with that of Saint Stephen. CENTER: The body which Juliana believes to be that of her husband, but which is in reality that of Saint Stephen, is taken in safety by sea from Jerusalem to Constantinople, in spite of the attempt of devils to destroy ship. RIGHT: The body is delivered to the Bishop of Constantinople.

58. THE MIRACLE OF THE STUBBORN MULES. Wool and silk. 5 feet 7 inches x 11 feet 10 inches

The mules harnessed to the cart on which the body of Saint Stephen is to be taken to the emperor's palace refuse to move.

59. THE REVELATION OF EUDOXIA AND THE TRANSLATION OF THE BODY OF SAINT STEPHEN TO ROME. Wool and silk. 5 feet 6 inches x 17 feet 5 inches

LEFT: The emperor's daughter Eudoxia, who is possessed of a devil, declares that she will be cured if the body of Saint Stephen is taken to Rome. CENTER: The relics of the martyr arrive in Rome. RIGHT: Eudoxia reveals Saint Stephen's wish to repose beside Saint Lawrence, and, at the extreme right, the envoys from Constantinople who have come to Rome to fetch Saint Lawrence's

body, which was to be given to them in exchange for Saint Stephen, are struck dead.

60. THE BURIAL IN ROME OF THE BODIES OF SAINT STEPHEN AND SAINT LAWRENCE. Wool and silk. 5 feet 7 inches x 7 feet 3 inches

In the presence of the pope and the faithful, who kneel, two priests lower the bodies of the two martyrs side by side into the tomb while, above, angels sing *O felix Roma*; in the background, Eudoxia, delivered of the devil, kneels and gives thanks.

## WORKS ASCRIBED TO ATELIERS OF THE LOIRE, ABOUT 1500

It has been often stated and generally believed that tapestries with *millefleurs* (thousand-flower) grounds were woven about 1500 in the valley of the Loire. Certainly many such tapestries were used in castles in this region. In the absence of further evidence, however, it is impossible to state with certainty where millefleurs tapestries were originally made. It has been suggested that possibly many of them were woven by wandering craftsmen, who moved about from place to place wherever they could get commissions.

61. PENTHESILEA, QUEEN OF THE AMAZONS. Museum of Tapestries, Angers

Wool and silk. 8 feet 8 inches x 10 feet 3 inches

In this tapestry, which is incomplete, Penthesilea, Queen of the Amazons, dressed for battle, is presented against a millefleurs ground. The hanging of which it was originally a part probably belonged to a set depicting the Nine Heroines, a very popular subject at the end of the Middle Ages. The lower border, decorated with flowers and rabbits, is from another tapestry.

62. HERCULES. Museum of Decorative Arts, Paris

Wool and silk. 7 feet 11 inches x 4 feet 3 inches

Hercules, standing against a millefleurs ground with a spiked club in his right hand, seizes with his left hand the mane of the Nemean lion. A bow, quiver, and arrows are on the ground, and above is the centaur's fleece, on which originally a sleeping cupid lay but now part of another tapestry, composed of birds and flowers, has been placed as a patch.

63-65. PASTORAL LIFE, OR "LA NOBLE PASTORALE."

Formerly in the collection of E. Larcade

Tapestries representing pastoral life were in high favor among the nobility in the last years of the Middle Ages. The three examples that make up the present set belonged to Thomas Bohier, Chamberlain of Charles VIII, and his wife, Catherine Briçonnet, who at one time owned the château at Chenonceau. Later they

were in the collection of the dukes of La Trémoille in the château of Serrant. These three tapestries were originally woven in one piece. They show nobles in peasant dress engaging in various activities of country life against a millefleurs ground enlivened with birds, dogs, and sheep. Shields with the arms of Catherine Briçonnet and Thomas Bohier appear in several places.

63. GATHERING FRUIT. Wool and silk. 7 feet x 12 feet 11 inches

RIGHT: A man shakes fruit from a tree with his shepherd's crook, and a "shepherdess" catches the fruit in her skirt. LEFT: A peasant brings a board for the game of morris (merels) to a man and woman who are carrying crooks.

64. WOOL-WORKING. Wool and silk. 7 feet 5 inches x 10 feet 4 inches. Plate v

RIGHT: An old woman shears the sheep. CENTER: A man with a shepherd's crook winds the wool. LEFT: A young woman, her back to a tree, weaves cloth on a small hand loom, her bobbins hanging from her belt.

65. DANCING. Wool and silk. 7 feet 5 inches x 13 feet 5 inches

RIGHT: A lonely youth prepares to play his bagpipe. CENTER: A young couple dance. LEFT: A young man supports a young woman who is pulling down her stocking. Five shepherds' crooks are hooked over the limbs of a tree.

66-70. COURTLY LIFE, OR "LA VIE SEIGNEURIALE."  
Cluny Museum, Paris

This fine series, the origin of which is unknown, was once owned by Du Sommerard, whose collection subsequently became part of the Cluny Museum. The set consists, in all, of six pieces, five of which are included in the present exhibition. They are similar to other millefleurs tapestries depicting the life of the nobility at the close of the Middle Ages; for example, numbers 71 and 72 in the exhibition.

66. A WALK. Wool and silk. 9 feet 2 inches x 11 feet 11 inches

A nobleman and his lady take a leisurely stroll. Two ladies in waiting attend, one presenting a bouquet of flowers, the other a dish of fruit; a page, on the right, carries a pitcher.



67. THE DEPARTURE FOR THE HUNT. Wool and silk. 8 feet 5 inches x 5 feet 9 inches

A nobleman with a falcon on his gloved fist starts out for the hunt, while an armed attendant leans on his halberd awaiting orders. The man-at-arms seems to have been copied from one of Dürer's Six Men of War.

68. READING. Wool and silk. 9 feet 6 inches x 7 feet 10 inches

A lady sits spinning, a playful pussy cat under her chair, while a gentleman reads poetry to her from a parchment.

69. EMBROIDERY. Wool and silk. 8 feet 8 inches x 7 feet 3 inches

A lady, seated, is busy with her embroidery, her wools in a box on the ground, while her lady in waiting holds a large mirror on a stand in front of her.

70. THE BATH. Wool and silk. 8 feet 8 inches x 8 feet 7 inches

A lady takes a bath, attended by two musicians and by servants who bring her sweetmeats and jewels. The water from the bath forms a pond in the foreground, on which ducks are swimming.

71. A CONCERT. The Louvre, Paris

Wool and silk. 9 feet 1 inch x 7 feet

This tapestry, a millefleurs hanging of a type that depicts the life of the nobility, is closely related to the Concerts in the Gobelins Museum (no. 72 in the exhibition) and the museum at Angers. It shows a man standing, playing the shawm, accompanied by a lady seated at a dulcimer. Below, a man whittles a stick and a lady lifts a parakeet to her lips.

72. A CONCERT. Gobelins Museum, Paris

Wool and silk. 9 feet 4 inches x 11 feet 9 inches

This tapestry is said to have been ordered by Pierre de Rohan (died 1513) for the decoration of his castle at Le Verger. In the nineteenth century it was in the castle of Saverne, where four members of the Rohan family who were bishops of Strasbourg had lived in the eighteenth century. However, the letter A on the purse worn by the figure at the extreme right does not necessarily refer, as has been claimed, to Marguerite d'Armagnac, the wife of Pierre de Rohan.

Against a millefleurs ground a lady drawing water from a fountain is shown trying to detain an escaping courtier. A youth beside her plucks a lute, accompanied by a lady playing a portable organ, which rests on the rim of the fountain; a bald-headed man works the organ bellows. At the upper left a huntsman feeds his falcon, at the lower left a young girl rides a hobbyhorse, and at the lower right a woman plays in 8-shaped fiddle.

73-78. THE LADY WITH THE UNICORN. Cluny Museum, Paris

This famous set of six tapestries was evidently designed and woven to honor the richly gowned and jeweled lady who is the central figure in each piece. Since the arms represented in the hangings are those of the Le Viste family (red, with three silver crescents on a diagonal band of blue), it has been suggested that the lady may be Claude le Viste and that the person who ordered them for her may have been her fiancé, Jean de Chabannes-Vandenesse, whose arms bore a lion. The tapestries once belonged to the Rilhac family and hung in their château at Boussac, in the Creuse, where they were seen and described by George Sand. The château became municipal property in 1837, and in 1882 the tapestries were sold by the town to the Cluny Museum. In all six of the tapestries the lady, flanked by a lion, a symbol of bravery, and a unicorn, a symbol of purity, stands on a deep blue island, filled with flowers and animals, against a rich rose-red background, which also is decorated with animals and flowers. Five of the hangings are allegories of the senses.

73. SIGHT. Wool and silk. 10 feet 2 inches x 10 feet 10 inches

The lady, seated, holds up a mirror in which the unicorn admires himself as he stands with two hooves on her lap.

74. HEARING. Wool and silk. 12 feet 2 inches x 9 feet 6 inches

The lady, standing, plays a portable organ, which rests on a high table covered with a rich cloth. An attendant works the bellows, and the animals around her listen.

75. SMELL. Wool and silk. 12 feet x 10 feet 6 inches

The lady has taken a chaplet of flowers from a tray held by an

attendant. Behind her a monkey on a stool smells the flowers in a basket.

76. TOUCH. Wool and silk. 12 feet 2 inches x 11 feet 9 inches

The lady, standing, strokes the horn of the unicorn with her left hand and with her right holds the shaft of an emblazoned pennant. In the background the monkey feels his chains.

77. TASTE. Wool and silk. 12 feet 3 inches x 10 feet 5 inches

The lady takes a sweetmeat from a golden compote presented by an attendant. A parakeet beating its wings sits on her left hand.

78. "A MON SEUL DESIR." Wool and silk. 12 feet 5 inches x 15 feet 4 inches. Plate vi

The lady, standing before a tent, the flaps of which are held up by the lion and the unicorn, chooses some jewels from a casket carried by an attendant. At her right is a poodle on a cushion. Around the top of the tent is a band bearing the words: A MON SEUL DESIR.

79. PART OF A MILLEFLEURS TAPESTRY. Gobelins Museum, Paris

Wool. 2 feet 1 inch x 3 feet 2 inches

The design is composed of flowering plants (pinks, poppies, foxgloves, heartsease, English daisies, etc.) set against a deep blue ground.

80. PART OF A MILLEFLEURS TAPESTRY. Gobelins Museum, Paris

Wool. 2 feet 10 inches x 2 feet 3 inches

The design is composed of flowering plants (English daisies, pinks, heartsease, etc.) set against a tan ground.

81. A VINTAGE SCENE. Cluny Museum, Paris

Wool and silk. 8 feet x 16 feet. Detail, plate vii

LEFT: A lord and lady in elaborate attire inspect the making of wine. Workers carry in baskets of grapes, manipulate the wine press, trample the grapes, and pour out the juice. An elegant lady holds up her overskirt as she reaches down to catch some of the grape juice in a pitcher. RIGHT: Workers harvest the grapes, while a lady judges the quality of the fruit brought to her in a basket.

82. THE PRODIGAL SON. Cluny Museum, Paris  
Wool and silk. 11 feet 6 inches x 21 feet 10 inches

LEFT: The Prodigal Son receives from his father his share of the inheritance, while servants carry his baggage to the pack mule. CENTER: He rides through the country with his friends, a falcon on his fist. RIGHT: He stops at an inn and is cordially welcomed by several women.

83. FALCONRY, OR THE DEPARTURE FOR THE HUNT. Cluny Museum, Paris

Wool and silk. 8 feet x 8 feet 2 inches

A mounted nobleman looses his falcon from his fist. Another falcon is already in the sky, and a third is stooping to its prey. The nobleman is accompanied by two equerries and a page. In the background are castle towers and lightly wooded hills.



## THE XVI CENTURY

The mediaeval tradition lasted well into the sixteenth century, and its final expression in tapestry is exemplified in two great series of hangings, the Life of the Virgin and the Life of Saint Remi, that were made for churches in Rheims. The Paris weavers who made the set of the Story of Saint Mamas for Cardinal Givry and the celebrated Diana set for Diane de Poitiers, as well as those who worked at Fontainebleau for Francis I (1515-1547) and produced the series known as the Gallery of Francis I, adopted the new renaissance style and were much under the influence of French painting of the school of Fontainebleau. In spite of the excellence of their productions, during the Renaissance the weavers of France found themselves competing with the equally skilled but more extensively patronized weavers of Brussels. As a result, French production rapidly declined in the second half of the sixteenth century.

### 84-91. THE LIFE OF THE VIRGIN. Rheims Cathedral Treasury

The set of tapestries depicting the life of the Virgin to which these hangings belong was presented in 1530 to the cathedral of Rheims by the archbishop Robert de Lenoncourt (1509-1532), to be hung in the great church during high festivals and ceremonies of state, especially the coronation of the king. It was undoubtedly designed and woven by the same artists who made the set showing the life of Saint Remi which was presented by the same archbishop to the church of Saint Remi at Rheims. Whether these artists had their atelier at Rheims is not known.

The seventeen hangings in the set made for the cathedral, eight of which are included in the exhibition, represent the attributes of the Virgin and episodes in her life taken from accounts in the canonical and Apocryphal gospels, the Bible of the Poor, and the *Speculum humanae Salvationis* ("The Mirror of Human Salvation"). They show not only the main events in the Virgin's life but the episodes, chiefly from the Old Testament, which prefigured them and the prophets who foretold them. The coats of arms in the tapestries are those of Archbishop Lenoncourt and the metropolitan



chapter of Rheims. The architectural decorations and the upper borders are in the renaissance style.

84. THE TREE OF JESSE. Wool and silk. 17 feet 5 inches x 17 feet 5 inches

From the body of Jesse, who is shown asleep at the bottom of the tapestry, grows the symbolic tree which bears in its branches the ancestors of Christ, the twelve kings of Judah. At the top the tree blossoms into a lily from which issues the Virgin, in an aureole, with the Christ Child in her arms. At the lower left and right corners stand the prophets Isaiah and Hosea.

85. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE. Wool and silk. 17 feet 4 inches x 16 feet

The young Mary kneels on the steps of the temple as the high priest greets her. At the foot of the steps Anna and Joachim proudly watch her; near by is a group of maidens, who follow her to dedicate themselves to the Lord. Above, at the left, fishermen draw up in their net a golden table which they later present to a temple dedicated to the sun (a story from the *Speculum humane Salvationis*); at the right, Jephthah presents his daughter to the high priest. The prophets in the lower corners are David and Jeremiah.

86. THE PERFECTIONS OF THE VIRGIN. Wool and silk. 17 feet 6 inches x 16 feet

In the center, in an enclosed garden flanked by unicorns, symbols of purity, is the Virgin, weaving a strip of tapestry, while angels bring her food. Around her are the emblems of the Litany, symbols of her perfections. Beginning at the lower left, these are: the flowering stem of Jesse, the lofty cedar, the well of living waters, the gate of heaven, the star of the sea, the sun, the City of God, the moon, the tower of David, the fountain of the garden, the olive tree, and the mirror without stain. At the Virgin's feet are the lily between thorns and the rose. From heaven above God the Father gives his blessing. In the lower corners stand two prophets.

87. THE NATIVITY. Wool and silk. 17 feet x 16 feet

The Child, lying in a manger, is worshiped by his mother and the donor of the tapestries, the archbishop Robert de Lenoncourt. Joseph stands in the background, holding a candle, and shepherds

gather from all around to adore the Child, while angels hover overhead. In the upper corners are scenes from the Old Testament showing Moses and the burning bush and Aaron with the flowering rod. In the lower corners stand the prophets Isaiah and Micah.

88. THE ADORATION OF THE MAGI. Wool and silk. 17 feet 2 inches x 16 feet 4 inches

The first king kneels before the Child, who is seated on his mother's lap; the second king stands waiting to present his gift, and the third king turns to take his offering from an attendant. Joseph, behind a small round table, holds his hat in his hand. In the upper left corner Abner submits to David, and in the upper right the Queen of Sheba pays homage to Solomon. In the lower corners are two seated prophets.

89. THE FLIGHT INTO EGYPT. Wool and silk. 17 feet 3 inches x 17 feet

Escorted by angels, Mary, the Child, and Joseph journey through the countryside. Behind them Herod's soldiers massacre the Innocents. In the background the idols of Egypt fall from their pillars as the Holy Family passes. Above, at the left, Jacob asks Isaac for his blessing before setting out for Laban to escape from his brother Esau; at the right, David, with the help of his wife, Michal, flees through a window from the soldiers of Saul. In the lower corners are two seated prophets.

90. THE THREE MARYS. Wool and silk. 17 feet x 17 feet 4 inches

In the center is the Virgin, seated on a throne, attended by her parents, Anna and Joachim, and Joseph. In the foreground, at the left, is Mary Jacobi (also called Mary Cleophas) with her four sons, James the Less, Jude, Joses, and Simon; at the right is Mary Salome with her two sons, John the Evangelist and James. Above, in the center, are God the Father and the Holy Spirit; at the left, Esmeria and Panthar (who are identified in the tapestry as the grandparents of John the Baptist); and at the right, Zacharias and Elizabeth holding John the Baptist by the hand. In the lower corners stand two prophets.

91. THE DEATH OF THE VIRGIN. Wool and silk. 16 feet 9 inches x 17 feet 5 inches

In the center the Virgin lies on her deathbed, surrounded by the

apostles. From the staircase on the right the archbishop Robert de Lenoncourt, the donor of the tapestries, looks into the room. A group of angels hover over the roof. At the upper left is shown the death of Sarah, Abraham's first wife; at the upper right, the death of Miriam, Moses' sister. In the lower corners stand two prophets.

92. THE MARTYRDOM OF SAINT MAMAS. The Louvre, Paris

Wool and silk. 14 feet 5 inches x 14 feet 9 inches

A set of tapestries illustrating the life of Saint Mamas was ordered by Cardinal Givry, Bishop of Langres, in 1543 and given by him to his cathedral in 1545. This series, designed by Jean Cousin the Elder, who received 200 gold crowns for his work, was woven on the high-warp, or vertical, loom by two Parisian weavers, Jacques Langlois and Pierre Blassey, for the sum of 640 crowns. It consisted of eight pieces, only three of which now remain. Two of them still belong to the cathedral of Langres. The panel exhibited here was given to the Louvre by M. Lereuil in 1940.

Various scenes relating to the martyrdom of Saint Mamas, who was the patron of the cathedral at Langres, are shown in this tapestry. Above, at the left, Saint Mamas, whose sanctity has calmed even savage beasts, receives two soldiers, who have come to arrest him, and offers them food. Below, the soldiers leave on horseback. In the foreground the saint, followed by an amiable lion, presents himself before the tribunal of Alexander, Governor of Cappadocia. At the center, in a building of the Corinthian order, Saint Mamas is martyred, as an angel comforts him.

## THE FIRST HALF OF THE XVII CENTURY

In order to revive the art of tapestry-making, in the early years of the seventeenth century Henry IV (1589-1610) brought Flemish weavers to France and put them to work in ateliers in Paris or sent them to provincial towns. Tapestries were woven in the Parisian ateliers of the Faubourg Saint Marcel, the Faubourg Saint Germain, and the Galeries du Louvre during the first half of the seventeenth century. In the Louvre they were made after the designs of the painter Simon Vouet, who had been recalled from Rome in 1627 to assist in this enterprise.

### 93, 94. TWO TAPESTRIES FROM THE STORY OF ARTEMESIA

Artemesia, Queen of Caria and widow of King Mausolus, was considered to be a classical prototype of Catherine de' Medici, Queen of France and widow of Henry II (1547-1559). The series of hangings called the Story of Artemesia is based on a narrative by Nicolas Houel, a Parisian apothecary, written in Catherine's honor in 1562. The designs are the work of Antoine Caron and Henri Lerambert; almost all are preserved in the Cabinet des Estampes and the Louvre in Paris and in the National Library in Madrid.

No sixteenth-century tapestries of the Story of Artemesia survive. The tapestries from this series that are included in the exhibition were woven in the atelier of the Faubourg Saint Marcel in Paris in the first half of the seventeenth century. An inventory of 1627 shows that there were then seventy-eight pieces from the series either finished or in the course of production—striking evidence of the popularity of the designs.

93. HERALDS ON HORSEBACK. Mobilier National, Paris  
Wool and silk. 13 feet 2 inches x 11 feet 5 inches

Heralds are announcing an assembly of the states of the kingdom of Caria. One of them wears a Polish bonnet, which recalls the fact that Henry III (1574-1589), the son of Catherine de' Medici, was made King of Poland in 1573. The mark of François de la Planche, a Flemish weaver whom Henry IV had installed in Paris, appears in the seluage.



94. THE PETITIONS. The Louvre, Paris

Wool and silk. 13 feet 3 inches x 11 feet 10 inches

Queen Artemesia, standing at the entrance of her country residence, receives the delegates of her dominions. The mark of François de la Planche appears in the selvage. The design for this tapestry is in the Cabinet des Estampes, in Paris.

95. MOSES SAVED FROM THE NILE. The Louvre, Paris

Wool and silk, with silver and gold threads. 16 feet 1 inch x 19 feet 4 inches

This tapestry is one of eight hangings from a series of the History of the Old Testament woven for Louis XIII (1610-1643) in the atelier of the Galeries du Louvre from designs made by Simon Vouet shortly after 1627.

On the banks of the Nile, near the ruins of an ancient temple, Pharaoh's daughter and her attendants discover the infant Moses, who had been left in a basket on the water. The borders are decorated with arabesques, medallions of emperors and empresses, and putti who support cartouches that contain the royal cipher of Louis XIII; in the center of the upper border are the arms of France and Navarre.

96-99. "LES RINCEAUX." Mobilier National, Paris

The subjects of this set of eight pieces, four of which are included in the exhibition, are the four elements and the four seasons. These are represented by the birds and animals in the central medallion of each tapestry, surrounded by a decoration of leaves and fruit. The ornamental borders are composed of foliage, fleurs-de-lis, and mythological figures. In the center of the upper border is the sun, the symbol of Louis XIV (1643-1715); in the lower border is Amphion holding his lyre. The set was woven at the beginning of the king's reign in the workshop of Raphael de la Planche in the Faubourg Saint Germain after designs by Polidoro Caldara (called Polidoro da Caravaggio), a pupil of Raphael.

96. THE PEACOCK, OR AIR. Wool and silk. 14 feet 1 inch x 11 feet 5 inches



97. THE EAGLE, OR FIRE. Wool and silk. 14 feet 4 inches x 11 feet 6 inches

98. THE LION, OR SUMMER. Wool and silk. 14 feet 1 inch x 11 feet 9 inches

99. THE SEA HORSE, OR WATER. Wool and silk. 14 feet 1 inch x 11 feet 9 inches

# THE GOBELINS FACTORY

1650-1700

In 1662 the various Paris ateliers were consolidated by Louis XIV and his minister Colbert into one vast royal manufactory, the Gobelins. The factory was under the general supervision of Colbert, with Charles LeBrun as its director. The master weavers Jean Jans, Jean LeFebvre, and Henry Laurent each had charge of one of the three ateliers equipped with high-warp, or vertical, looms. Before the end of the seventeenth century four ateliers with low-warp, or horizontal, looms also were in operation. A number of the craftsmen who worked in the ateliers of the Gobelins were Flemish; others were French. The output of the establishment was enormous.

100, 101. TWO PORTIÈRES OF MARS. The Louvre, Paris  
Wool and silk. Each 10 feet 10 inches x 8 feet 4 inches

The series of six portières to which these hangings belong was designed by LeBrun when he was in the employ of Nicolas Fouquet, the minister of finance. The set was executed in tapestry many times, first for Fouquet in the ateliers set up at Maincy near his château at Vaux-le-Vicomte and, after his fall in 1661, for Louis XIV at the Gobelins manufactory.

In the middle of an architectural enframement the arms of France and Navarre are displayed within oval escutcheons encircled by the collars of the orders of the Holy Spirit and Saint Michael, resting on horns of plenty, and set against a background of flags and trophies of war. Below is a terrestrial globe with the seated figures of Mars and Minerva at either side; two cupids are holding ribbons from above. The border represents an ovolo and gadrooned molding with acanthus leaves in the upper corners.

102. THE TRIUMPHAL CHARIOT. Château, Pau  
Wool and silk. 10 feet 10 inches x 8 feet 5 inches

This is one of a series of portières which, like the Mars series described above, was designed by LeBrun for Fouquet. The design was made in 1659.

A large shield with the arms of France and Navarre, encircled by the collars of the orders of the Holy Spirit and Saint Michael and

surrounded by trophies and arms, is borne on a triumphal chariot shown in front view. Above are the sun, the symbol of Louis XIV; scales; and a royal crown between two cupids holding globes. Interlacing bands enclosing fleurs-de-lis and rosettes form the border.

103. THE FAMILY OF DARIUS. Gobelins Museum, Paris  
Wool and silk, with silver and gold threads. 14 feet 9 inches x 22 feet 8 inches

Alexander, followed by Hephaestion, stands before the tent of Darius, whose mother falls at his feet. Other members of Darius' family also prostrate themselves before the victor. In the side borders are terminal figures, floral garlands, trophies, lions' snouts, and the crowned royal cipher; in the upper border, the royal arms; and in the lower border, an inscription within a cartouche.

The series of tapestries depicting the Story of Alexander was designed by LeBrun between 1661 and 1663. This series, consisting of eleven subjects, was woven many times from 1663 onwards. The tapestry shown here is part of the second set, which was woven on the high-warp loom in the atelier of Henry Laurent; it was completed before 1669. This set was recorded in the Inventory of the Crown Furnishings of 1685 and was at Versailles at the time of the French Revolution.

104, 105. TWO DOUBLE TERMINAL FIGURES. Mobilier National, Paris  
Wool and silk, with silver and gold threads. Each 14 feet 5 inches x 4 feet 11 inches

Two terms in the form of bearded men surmount trophies of war which frame the crowned royal cipher. The border is composed of fleurs-de-lis. The designs for these hangings are taken from borders used in LeBrun's series of the Story of Alexander; they were woven separately as narrow panels after 1704.

106, 107. THE SEASONS. Mobilier National, Paris

These tapestries, with allegorical representations of the seasons and views of royal residences in the background, belong to a series that was designed by LeBrun, with details by the Flemish painter François van der Meulen. The borders are decorated with flowers,

fruits, and shells, with medallions in the corners. The royal arms are in the upper border; a cartouche with an inscription in the lower border. The series, which consists of four large tapestries and four window panels (*entre-fenêtres*), was woven at least six times between 1673 and 1716. The tapestries in the exhibition were executed on the high-warp loom in the atelier of Jean Jans the Elder before 1680.

106. AUTUMN, OR SAINT GERMAIN. Wool and silk, with silver and gold threads. 15 feet 11 inches x 18 feet 10 inches

Bacchus, crowned with vine leaves and clothed in a leopard skin, and Diana, with the attributes of the chase, are seated on a cloud, holding an oval picture in which Louis XIV is shown hunting. At the left are tall trees encircled with vines; various fruits lie on the ground. In the background is the château of Saint-Germain-en-Laye, overlooking the Seine.

107. WINTER, OR PARIS. Wool and silk, with silver and gold threads. 15 feet 8 inches x 19 feet

Saturn and Hebe are seated on a cloud, holding a medallion in which is represented a ballet within a frame of flowers. The landscape shows the bare trees of winter, and in the foreground are game and accessories for hunting and fishing. On the right is the river Seine, and on the left the pavilion of Flora at the Tuileries.

108-117. THE HISTORY OF THE KING. Mobilier National, Paris

The series of tapestries of the History of the King is regarded as the most extraordinary of all those woven at the Gobelins manufactory. Of the fourteen hangings—each illustrating an important event in the life of Louis XIV—which made up the original series, ten are included in the exhibition.

Charles LeBrun began the designs for these tapestries in 1662, immediately after the creation of the Gobelins manufactory. In some details he was assisted by the painter Van der Meulen, who was especially charged with the representation of landscapes and views of towns. For this purpose Van der Meulen accompanied the king on his campaigns.

In 1681, when twelve pieces of the set were delivered to the Wardrobe of the Crown, they were described as follows: "A series



of tapestries woven on high-warp looms, made in Paris at the Gobelins manufactory on the designs of Mr. LeBrun, representing part of the History of the King in a rich border with a gold ground filled with grotesque figures and other ornaments, with the arms of the king above and, below, an inscription in golden letters explaining the subject of each piece." Altogether, seven series of the History of the King were woven, but all of them were not complete. The tapestries here exhibited are from the series described in the passage above, the first that was woven and the only one with life-size figures.

108. THE CORONATION OF LOUIS XIV IN THE CATHEDRAL OF RHEIMS (JUNE 7, 1654). Wool and silk, with silver and gold threads. 16 feet 2 inches x 22 feet 4 inches

The bishop of Soissons is placing the crown on the head of the kneeling king. At the left are several personages in blue mantles; cardinals, bishops, and other dignitaries are at the right. Cardinal Mazarin is next to the ecclesiastic whose back is turned to the spectator. The queen mother, Anne of Austria, is in the tribune at the right.

The tapestry was woven in the atelier of Jean Jans, father and son, between 1665 and 1671.

109. THE MARRIAGE OF LOUIS XIV TO MARIA THERESA, DAUGHTER OF PHILIP IV OF SPAIN (JUNE 9, 1660). Wool and silk, with silver and gold threads. 16 feet 3 inches x 22 feet 1 inch

Behind a low table covered with a cloth bearing the fleurs-de-lis of France the bishop of Bayonne joins the hands of the royal couple. Cardinal Mazarin and the queen mother stand near the king. Many courtiers are in attendance. In the background is an altar, surmounted by a representation of the Descent from the Cross. The marriage was celebrated in the church of St. Jean de Luz.

The tapestry was woven between 1665 and 1672 in the atelier of Jean Jans the Younger.

110. THE SATISFACTION GIVEN TO LOUIS XIV BY THE SPANISH AMBASSADOR (MARCH 24, 1662). Wool and silk, with silver and gold threads. 16 feet 1 inch x 22 feet 2 inches

In the midst of an assembly, probably at the château of the Tuileries, in a gallery decorated with statues and goldsmiths' work,



Louis XIV receives from the Count of Fuentes, the ambassador from Spain, the news that Philip IV, the king of Spain, has ordered all his representatives in the courts of Europe never to claim precedence over the representatives of France.

The tapestry was woven between 1674 and 1679 in the atelier of Jean Jans the Younger.

111. THE ENTRY OF LOUIS XIV INTO DUNKIRK AFTER ITS RECOVERY FROM THE ENGLISH (DECEMBER 2, 1662). Wool and silk, with silver and gold threads. 16 feet 9 inches x 22 feet 7 inches

The king, on horseback, with the baton of command in his hand, proceeds in the direction of the city, which is shown in the background. He is accompanied by a numerous escort.

The tapestry was woven between 1668 and 1671 in the atelier of Jean LeFebvre.

112. THE REDUCTION OF THE CITY OF MARSAL IN LORRAINE (SEPTEMBER 1, 1663). Wool and silk, with silver and gold threads. 16 feet 5 inches x 21 feet 11 inches

The king, mounted on a white charger and accompanied by several cavaliers, receives the keys of Marsal offered to him by a cavalier on foot. Other soldiers are at the left. In the background is a troop of cavalry, and in the further distance the city of Marsal.

The tapestry was woven between 1669 and 1675 in the atelier of Jean Jans the Younger.

113. THE RENEWAL OF THE ALLIANCE BETWEEN FRANCE AND THE SWISS (NOVEMBER 18, 1663). Wool and silk, with silver and gold threads. 16 feet 9 inches x 22 feet 10 inches

Before the high altar of Notre-Dame in Paris the king and the Swiss ambassador, André Lefèvre, place their hands on a book presented to them by a seated cardinal. Other Swiss ambassadors are seen at the left. Behind the altar are several tapestries from the series of the Acts of the Apostles.

The tapestry was woven between 1667 and 1675 in the ateliers of Henry Laurent and Jean Jans the Younger.

114. THE SIEGE OF TOURNAI, WHERE LOUIS XIV EXPOSED HIMSELF TO ENEMY FIRE (JUNE 21, 1667). Wool and silk, with silver and gold threads. 16 feet 5 inches x 22 feet 2 inches

In a trench before the city is a group of French soldiers, repre-

sented in various attitudes, and standing above the trench is the king, pointing with his baton to the right. At the left is a group of soldiers armed with pikes and in the distance, the besieged city.

The tapestry was woven between 1670 and 1676 in the atelier of Jean Jans the Younger.

115. THE SIEGE OF DOUAI (JULY, 1667). Wool and silk, with silver and gold threads. 16 feet 1 inch x 22 feet 6 inches

The king is standing in a trench before Douai, in the midst of a group of his officers and soldiers, looking at a horse that has been struck down by an enemy shot. At the right are several soldiers binding faggots.

The tapestry was woven between 1668 and 1672 in the atelier of Jean Jans the Younger.

116. THE DEFEAT OF THE SPANISH UNDER THE COUNT OF MARSIN, NEAR BRUGES (AUGUST 31, 1667). Wool and silk, with silver and gold threads. 16 feet 11 inches x 22 feet 10 inches

The king, on horseback, the commander's baton in his hand, proceeds in the company of a cavalier to the left, where in the distance a cavalry battle is in progress.

The tapestry was woven between 1670 and 1675 in the atelier of Jean Jans the Younger.

117. THE VISIT OF LOUIS XIV TO THE GOBELINS MANUFACTORY (OCTOBER 15, 1667). Wool and silk, with silver and gold threads. 16 feet 1 inch x 22 feet 2 inches. Detail, plate VIII.

The king, accompanied by his minister Colbert and members of his court, views the various objects produced at the Gobelins—furniture, pictures, rugs, tapestries, and goldsmiths' work—which are presented for his inspection. On the back wall is shown the lower part of LeBrun's painting of the Battle of Granicus.

The tapestry was woven between 1673 and 1680 in the atelier of Jean Jans the Younger.

## THE BEAUVAIS AND GOBELINS FACTORIES, ABOUT 1700

In 1690 Louis XIV, then in financial straits, closed the Gobelins factory. The factory at Beauvais, however, continued under his patronage and, with Philippe Behagle of Tournai as director and Jean Bérain as designer, its production took an upward turn. When the Gobelins factory reopened between 1694 and 1699 it had to follow the fashion of Beauvais and order cartoons from Audran, Blain de Fontenay, and Perrot, in a style quite different from its earlier work.

### 118-120. PANELS FROM THE ARABESQUES OF THE MONTHS. The Louvre, Paris

These three pieces were designed by Noël Coypel to complete the series of twelve Arabesques of the Months which had been woven at the Gobelins in 1687 and 1688 after tapestries made in Brussels in the sixteenth century. The panels designed by Coypel were planned as decorations for a niche in the Cabinet of the King at the Trianon; for this reason the Apollo hanging (no. 118) was given a rounded top.

#### 118. APOLLO. Wool and silk. 9 feet 2 inches x 6 feet 7 inches

Apollo stands in the center of a pergola with a bow in his hand. Two scenes from the story of Phaëthon are shown in medallions in the elaborate arabesque borders.

This panel was woven on the low-warp loom in the atelier of Dominique de la Croix in 1696-1697.

#### 119. SPRING AND SUMMER. Wool and silk. 9 feet 10 inches x 3 feet 7 inches

In the middle of arabesques are two medallions, the upper one showing Flora with a cupid; the lower one Ceres, also with a cupid. In a small cartouche at the bottom is a reclining divinity.

This panel was woven on the low-warp loom in the atelier of Jean de la Fraye in 1696-1697.

#### 120. AUTUMN AND WINTER. Wool and silk. 9 feet 10 inches x 3 feet 7 inches

The composition is the same as that of the preceding panel. In the upper medallion is a cupid and a woman who is picking a bunch of grapes; in the lower one an old man and an infant warm themselves at a flame. Apollo and Mercury are shown in the cartouche at the bottom.

This panel was woven on the low-warp loom in the atelier of Jean Souet in 1696-1697.

121. GROTESQUE PANELS. The Louvre, Paris  
Wool and silk. I, 8 feet 10 inches x 14 feet 1 inch; II, 8 feet 10 inches x 7 feet 1 inch; III, 8 feet 10 inches x 4 feet 6 inches; IV, 8 feet 10 inches x 25 inches

These panels are from a series woven at Beauvais about 1689 after compositions by Jean Bérain and from cartoons by Jean Baptiste Monnoyer. They were bequeathed to the Louvre in 1938 by M. Alexis Godillot.

Among the decorative elements in the design are canopies, vases, garlands, arabesques, and animals. On pedestals under porticoes are characters from comedies. The panels have a chrome yellow background and are without borders.

122, 123. TWO PORTIÈRES OF THE GODS. Gobelins Museum, Paris

These tapestries are part of a set of four narrow portières, with silver-gilt grounds and borders simulating molded frames, that was ordered to be made on high-warp looms in the ateliers of the Gobelins in 1736. The designs are adapted from those ordered in 1699 by Jules Hardouin Mansart, the king's architect, for a series of portières with mythological allegories of the four seasons and the four elements. The designs for this series, known as the Portières of the Gods, are the work of Claude Audran, who was assisted by the painters Louis de Boulogne, Michel Corneille, and François Desportes. These designs were frequently translated into tapestry throughout the eighteenth century.

122. CERES, OR SUMMER. Wool and silk, with silver and gold threads. 11 feet 7 inches x 5 feet 10 inches

Ceres, holding a torch and a bundle of wheat, is seated on a cloud under a baldachin. Next to her is a naked infant carrying a



sickle. Vases on consoles are at either side, and below are attributes of the countryside: a dog and two infants, one drinking and the other winnowing wheat. Above are garlands, arabesques, and the sign of the Lion. The tapestry is signed by the weaver Mathieu Monmerqué.

123. JUPITER, OR FIRE. Wool and silk, with silver and gold threads. 11 feet 6 inches x 5 feet 10 inches

Jupiter, holding a thunderbolt and a scepter, is seated on an eagle under a baldachin. Beside him is a cupid. Below, at either side of an altar with a trophy on it, are two cupids, one preparing a bow, the other holding a torch. Flaming tripods are on consoles at either side. Arabesques, garlands, and a medallion enclosing a phoenix are above. The tapestry was made in the atelier of Michel Audran.



## THE XVIII CENTURY

In the eighteenth century the Gobelins, Beauvais, and Aubusson factories were the great centers of tapestry-making in France. Under the influence of painters like Oudry and Boucher tapestry style lost some of its grandeur and became more pictorial. The trend was more and more towards imitating the painted picture.

124. PORTIÈRE WITH THE ARMS OF FRANCE. The Louvre, Paris

Wool and silk. 11 feet 6 inches x 8 feet 8 inches

This portière was designed by Pierre Josse Perrot in 1727. The design was often worked in tapestry on low-warp looms in the Gobelins manufactory; it was woven twenty times between 1730 and 1740 in the atelier of Claude LeBlond and eight times between 1733 and 1744 in the atelier of Mathieu Monmerqué and Pierre François Cozette. Monmerqué and Cozette made this hanging.

In the center are the royal arms in an oval shield encircled by the collars of the orders of the Holy Spirit and Saint Michael and displayed upon a mantling lined with ermine, with fleurs-de-lis on the back. Above the shield is the royal crown and below it the scepter and the hand of justice. At the top is the head of Apollo surrounded by rays; at the sides, trophies; at the bottom, a helmet and trophies. The border imitates a carved wooden frame.

125-129. THE HUNTS OF LOUIS XV. Château, Compiègne

This set of nine hangings, five of which are included in the exhibition, represents various hunting parties of King Louis XV. The designs for this series were made by Jean Baptiste Oudry between 1734 and 1745. They were twice woven into tapestry on high-warp looms in the Gobelins manufactory, once in the atelier of Monmerqué and once in the atelier of Audran. The tapestries exhibited are from the first series, which was ordered for the royal château at Compiègne. The second series is in the Uffizi in Florence.

125. THE HALLOO AT THE PONDS OF ST. JOHN. Wool and silk. 14 feet 1 inch x 16 feet 9 inches

A stag in the water is attacked by hounds. In the foreground the king, on horseback, turns to his uncle, the Count of Toulouse;

behind him are whips and riders. On the far bank, where the rest of the pack is rushing into the water, are ladies and more riders.

126. LOUIS XV HOLDING A HOUND IN LEASH. Wool and silk. 14 feet 1 inch x 10 feet 10 inches

In a clearing of the forest the king holds in leash the hound that is seeking the quarry. He turns his head towards a valet, who speaks to him with hat in hand. Another valet is unleashing a hound. In the background are hunters on foot and on horseback.

This tapestry is signed by the weaver Monmerqué.

127. THE RELAY. Wool and silk. 13 feet 11 inches x 11 feet

In the foreground a valet unleashes the hounds while a whip gives orders. A huntsman sounds his horn, and another mounts his horse. In the background are riders crossing a small bridge, in full gallop behind the pack.

128. THE ROCKS OF FRANCHART. Wool and silk. 14 feet 1 inch x 20 feet 7 inches. Plate IX

An exhausted stag has been brought to bay among the rocks of Franchart in the Forest of Fontainebleau. The riders come in from all sides, and the king turns on his galloping horse to give orders to the whip who follows. On the right the artist Oudry has represented himself making a sketch for the tapestry.

129. A STAG HUNT IN SIGHT OF COMPIÈGNE. Wool and silk. 26 feet 3 inches x 12 feet 6 inches

In the foreground, on the bank of the river Oise, are the king with his suite of courtiers, a mounted hunter sounding his horn, and several hunters on foot who prevent the dogs from hurling themselves into the water. The stag has just crossed the river and is emerging on the other shore among a group of horsemen and soldiers. On the river, at the right, a ferry is carrying two courtiers, with hunters and dogs, to the other side; another vessel heads towards the left. On the far shore horses tow a barge, its deck filled with passengers. In the background is a view of Compiègne.

130, 131. PORTRAITS OF CHILDREN. The Louvre, Paris

These portraits were woven at the Gobelins factory by Cozette the Younger in 1764 after paintings by Drouais which were exhibited in the salons of 1761 and 1763. The first tapestry copies of

these paintings were made for the Marquis of Marigny; they are now in the museum at Tours. Several other copies also exist. Those exhibited here came to the Louvre in 1911 as part of the bequest of Count Isaac de Camondo.

130. THE YOUNG ARTIST. Wool and silk. 2 feet 1 inch x 1 foot 9 inches

131. A LITTLE GIRL WITH A CAT. Wool and silk. 2 feet 1 inch x 1 foot 9 inches

132-135. "LES TENTURES DE FRANÇOIS BOUCHER."  
The Louvre, Paris

This series of four panels, with surrounds made by the ornament master Maurice Jacques in 1758, was designed by François Boucher. Each piece depicts a subject from classical mythology in a medallion hung by ribbons from a garlanded frame against a ground representing crimson damask. The series was often woven at the Gobelins factory on low-warp looms in the atelier of Jacques Neilson (active 1749-1788), especially for English patrons. The Duke of Portland, the Earl of Coventry, and the Earl of Jersey, among others, ordered copies, the majority of which are still preserved in England.

132. VERTUMNUS AND POMONA. Wool and silk. 13 feet 11 inches x 9 feet 10 inches

At the foot of a gushing fountain Vertumnus, disguised as an old woman, talks to Pomona, who sits on the ground near by.

133. AURORA AND CEPHALUS. Wool and silk. 13 feet 11 inches x 11 feet 10 inches

Aurora, seated on a cloud with a cupid who holds a torch, looks down at Cephalus, who is sleeping between a cupid and a dog.

134. VENUS RISING FROM THE SEA. Wool and silk. 13 feet 11 inches x 11 feet 10 inches

Venus is rising from the sea, holding an arrow with which she threatens a cupid carrying a torch. A cupid on a dolphin plays near by; in the sky is another cupid, flying between two doves.

135. CUPID AND PSYCHE. Wool and silk. 13 feet 10 inches x 9 feet 6 inches

Psyche, a dagger in one hand, holds up her lamp and looks at Cupid, who is asleep; small cupids fly around her. In the background are columns and draperies.

136. A DOUBLE PANEL FROM THE STORY OF PSYCHE.

Museum of Fine Arts of the City of Paris

Wool and silk. 20 feet 4 inches x 11 feet 9 inches

Two panels from the series of five hangings that make up the Story of Psyche are here united into one tapestry. The designs, which are the work of François Boucher, were woven many times in the Beauvais ateliers between the years 1741 and 1770. Many pieces made from these designs are preserved outside of France.

At the left Psyche, led by Zephyr, enters a magnificent palace where cupids and girls are playing musical instruments or holding flowers. At the right Psyche is taking jewels from a coffret so that her sisters may see her riches. Musicians are in the background. The narrow border has an acanthus-leaf decoration.

137, 138. TWO PASTORAL SCENES. The Louvre, Paris

These tapestries belong to a series of eight pastoral scenes, with blue draperies and arabesques, designed by Jean Baptiste Huet. The scenes are enclosed by palm trees which are joined together at the top with a great swag of blue drapery. They have an enframement of foliage and flowers, but no formal border. The series was often woven at the Beauvais factory during the last two decades of the eighteenth century. The pieces exhibited here came to the Louvre in 1911 as part of the bequest of Count Isaac de Camondo.

137. THE SWING. Wool and silk. 12 feet x 8 feet

A shepherd and a shepherdess are sitting on the ground in the midst of their flocks. Behind them a youth pushes a girl on a swing hanging from two palm trees.

138. THE DANCE. Wool and silk. 12 feet 3 inches x 8 feet 2 inches

In the foreground a shepherdess is seated on the ground, smelling a rose. In the center a shepherd and a shepherdess are dancing. In the background are two youths behind a gate.



## MODERN TAPESTRIES

In the last few years, after more than a century of tapestry-making which, though often very skillful in technique, became more and more incompetent in design, a reaction has set in. The experiments made by Madame Cuttoli, by well-known painters like Dufy and, more recently, Matisse, the researches in color carried out in the laboratory of the Gobelins factory, and the weaving done there and at Aubusson after the designs of Lurçat, Gromaire, Saint-Saëns, and other leading French artists have given new life and scope to the art of French tapestry.

139. GLORIFICATION. Designed by Jean Bertholle in 1938; woven by Des Borderies at Felletin in 1946. Des Borderies collection. 7 feet 3 inches x 5 feet 11 inches

140. THE CHAMPS-ÉLYSÉES. Designed by Maurice Brianchon in 1946; woven by Pinton at Felletin-Aubusson in 1947. Collection of the Compagnie des Arts français. 7 feet 11 inches x 16 feet 5 inches

141-147. SET OF SEVEN PANELS. Designed by Lucien Coutaud in 1945; woven by Pinton at Felletin-Aubusson in 1946. Collection of the Compagnie des Arts français

141. The Magic Hand. 9 feet 2 inches x 11 feet

142. The Sleeping Girl. 9 feet 2 inches x 7 feet 5 inches

143. A Green Afternoon. 9 feet 2 inches x 7 feet 5 inches

144. Fortune-Telling. 9 feet 2 inches x 3 feet

145. Palmistry. 9 feet 2 inches x 3 feet

146. Snow. 9 feet 2 inches x 2 feet 6 inches

147. Rain. 9 feet 2 inches x 2 feet 6 inches

148. ASTROLOGY. Designed by Jacques Despierre in 1944; woven by Pinton at Felletin-Aubusson in 1946. Collection of the Compagnie des Arts français. 9 feet x 14 feet 8 inches

149. FAIRIES. Designed by Hélène Détroyat in 1944; woven by Braquenié at Aubusson in 1946. Braquenié collection. 6 feet 10 inches x 8 feet 2 inches

150. THE POND. Designed by Hélène Détroyat in 1945; woven by Braquenié at Aubusson in 1946. Braquenié collection. 4 feet 10 inches x 6 feet 7 inches

151. FISHERMEN. Designed by Claude Dodane in 1946; woven by Des Borderies at Felletin in 1947. Des Borderies collection. 5 feet 9 inches x 10 feet 2 inches

152. SUMMERTIME. Designed by Raoul Dufy in 1941; woven by Tabard for Louis Carré at Aubusson in 1942. Collection of Louis Carré. 9 feet 10 inches x 14 feet 8 inches

153. EARTH, from a series of the Elements. Designed by Marcel Gromaire, 1938-1939; woven at the Gobelins factory in 1943. Mobilier National, Paris. 11 feet 11 inches x 16 feet 7 inches

154-157. THE FOUR SEASONS. Designed by Marcel Gromaire. Mobilier National, Paris. See Plate x

154. Spring, or Paris. Designed in 1939; woven by Pinton at Felletin-Aubusson in 1940. 10 feet 2 inches x 14 feet 8 inches

155. Summer, or Brittany. Designed in 1940; woven by Des Borderies at Felletin-Aubusson in 1942. 10 feet 2 inches x 14 feet 7 inches

156. Autumn, or Flanders. Designed in 1940; woven by Goubely at Aubusson in 1946. 9 feet 10 inches x 14 feet 7 inches

157. Winter, or the Alps. Designed in 1940; woven by Goubely at Aubusson in 1942. 9 feet 2 inches x 14 feet 6 inches

158. LANDSCAPE WITH A HOOPOE. Designed by Marcel Gromaire and woven by Goubely at Aubusson in 1941. Collection of Louis Carré. 5 feet 11 inches x 6 feet 7 inches

159. THE BIRD POND. Designed by Marcel Gromaire and woven by

Goubely at Aubusson in 1941. Collection of Louis Carré. 5 feet 11 inches x 6 feet 7 inches

160. THE FLEA MARKET IN SUNLIGHT. Designed by Vincent Guignebert in 1946; woven by Pinton at Felletin-Aubusson in 1947. Collection of Denise Majorel. 7 feet 5 inches x 9 feet 8 inches

161. BEFORE THE WEDDING. Designed by Jacques Lagrange in 1946; woven by Goubely at Aubusson in 1947. Collection of Denise Majorel. 6 feet 10 inches x 9 feet 10 inches

162. THE TWO FLAGS. Designed by Albert Lenormand in 1945; woven by Des Borderies at Felletin-Aubusson in 1946. Des Borderies collection. 6 feet 4 inches x 8 feet 11 inches

163. SUMMER. Designed by Jean Lurçat in 1939; woven by Goubely at Aubusson in 1942. Mobilier National, Paris. 10 feet 11 inches x 15 feet 11 inches

164. WINTER. Designed by Jean Lurçat in 1940; woven by Tabard at Aubusson in 1942. Mobilier National, Paris. 9 feet 10 inches x 15 feet 3 inches

165. EARTH, AIR, WATER, FIRE. Designed by Jean Lurçat and woven by Tabard at Aubusson in 1945. Tabard collection. 9 feet 4 inches x 13 feet 6 inches

The verse at the left is by Louis Aragon:

“Terre, Air, Eau, Feu  
Tapis de mes souffrances  
Larmes, chansons  
Mon amour et la France.”

166. MAN. Designed by Jean Lurçat and woven by Jansen at Aubusson in 1945. Jansen collection. 9 feet x 12 feet 10 inches. See Plate XI

167. THE ORIGIN OF THE MERCENARY SOLDIER. Designed by Jean Lurçat and woven by Tabard at Aubusson in 1946. Private collection. 7 feet 5 inches x 9 feet 2 inches

168. FIRE, WINE, AND FREEDOM. Designed by Jean Lurçat; woven by Tabard at Aubusson in 1947. Collection of Jeanne Bucher. 6 feet 7 inches x 8 feet 2 inches

169. ROOFTOPS. Designed by Jean Lurçat; woven by Tabard at Aubusson in 1946. Private collection. 4 feet 11 inches x 5 feet 2 inches

170. THE BALLAD OF CHARLES OF ORLEANS. Designed by Jean Lurçat; woven by Tabard at Aubusson in 1946. Collection of Denise Majorel. 8 feet 2 inches x 4 feet 11 inches

171. BUTTERFLIES. Designed by Jean Lurçat; woven by Goubely at Aubusson in 1947. Private collection. 6 feet 7 inches x 4 feet 11 inches

172. IN HONOR OF LADIES AND UNICORNS. Designed by Jean Lurçat and woven by Tabard at Aubusson in 1946. Tabard collection. 10 feet x 6 feet 9 inches

The design of this tapestry was inspired by the Winged Stags from Rouen (see no. 44).

173. WINE. Designed by Jean Lurçat in 1946; woven by Tabard at Aubusson in 1947. Academy of Wine, Beaune. 13 feet 3 inches x 35 feet.

This enormous tapestry, which will eventually be placed in the recently created Museum of Wine at Beaune, will be used each year in ceremonies accompanying the sale of the celebrated wines of Beaune. A dais and chair coverings, also in tapestry designed by Lurçat, are to complete the ensemble.

174. THE NEREIDS. Designed by André Marchand and woven by Pinton at Felletin-Aubusson in 1946. Collection of the Compagnie des Arts français. 8 feet 6 inches square

175. POLYNESIA—THE SKY. Designed by Henri Matisse in 1946; woven at Beauvais in 1947. Mobilier National, Paris. 6 feet 7 inches x 10 feet 6 inches

This is the first of two pieces ordered from Matisse for the



Mobilier National. The second piece, Polynesia—the Sea, is now being woven at Beauvais.

176. THE BULLFIGHT. Designed by René Perrot; woven by Des Borderies at Felletin-Aubusson. Des Borderies collection. 6 feet 6 inches x 9 feet 7 inches

177. THE LEGEND OF ARISTAEUS. Designed by René Perrot; woven by Des Borderies at Felletin-Aubusson. Des Borderies collection. 6 feet 6 inches x 9 feet 10 inches

178. HARLEQUIN. Designed by Jean Picart le Doux in 1946; woven by Berthaud at Aubusson in 1947. Collection of Denise Majorel. 6 feet 7 inches x 4 feet 11 inches

179. SEAWEED. Designed by Jean Picart le Doux; woven by Pinton at Felletin-Aubusson in 1946. Collection of Denise Majorel. 9 feet 2 inches square

180. GRAPES. Designed by Jean Picart le Doux and woven by Pinton at Felletin-Aubusson in 1946. Collection of Denise Majorel. 6 feet 11 inches square

181. THE BIRD CHARMER. Designed by Jean Picart le Doux and woven by Berthaud at Aubusson in 1946. Collection of Denise Majorel. 6 feet 7 inches x 4 feet 11 inches

182. THE FARMYARD. Designed by Dom Robert and woven at Aubusson in 1943. Mobilier National, Paris. 8 feet 7 inches x 12 feet 3 inches

183. THE FOOLISH VIRGINS. Designed by Marc Saint-Saens and woven by Tabard at Aubusson in 1942. Collection of Denise Majorel. 8 feet 1 inch x 6 feet 3 inches

184. ORION. Designed by Marc Saint-Saens and woven by Tabard at Aubusson in 1942. Collection of Denise Majorel. 6 feet 10 inches x 5 feet

185. THESEUS AND THE MINOTAUR. Designed by Marc Saint-Saens and woven by Tabard at Aubusson in 1943. Jansen collection. 9 feet 4 inches x 15 feet 9 inches. Plate xii

186. DIANA. Designed by Marc Saint-Saens and woven by Tabard at Aubusson in 1943. Jansen collection. 9 feet 2 inches x 6 feet 1 inch

187. PHOENIX. Designed by Marc Saint-Saens and woven by Dumontet at Aubusson in 1944. Jansen collection. 8 feet 2 inches x 11 feet 11 inches

188-191. THE FOUR ELEMENTS: Earth, Air, Water, Fire. Designed by Marc Saint-Saens and woven by Dumontet at Aubusson in 1945. Jansen collection. Each 6 feet 7 inches x 4 feet 1 inch

192. AQUARIUS. Designed by Marc Saint-Saens and woven by Tabard at Aubusson in 1944. Jansen collection. 6 feet 2 inches x 4 feet 2 inches

193. THE GYPSIES. Designed by Marc Saint-Saens in 1945; woven by Tabard at Aubusson in 1946. Collection of Denise Majorel. 7 feet 11 inches x 4 feet 9 inches

194. ARIADNE. Designed by Marc Saint-Saens and woven by Dumontet at Aubusson in 1946. Jansen collection. 9 feet 3 inches x 5 feet 5 inches

195. THE POACHER. Designed by Marc Saint-Saens and woven by Dumontet at Aubusson in 1946. Jansen collection. 8 feet 2 inches x 11 feet 3 inches

196. THE VILLAGE FAIR. Designed by Maurice Savin and woven in 1943. Mobilier National, Paris. 5 feet 9 inches x 6 feet 11 inches

197. THE SALAMANDER. Designed by Maurice Savin and woven in 1943. Mobilier National, Paris. 5 feet 11 inches square

198. COCKS. Designed by Tal Coat in 1945; woven by Pinton at Felletin-Aubusson in 1947. Collection of the Compagnie des Arts français. 6 feet 3 inches x 9 feet 10 inches

199. MUSIC. Designed by Robert Vogenski in 1946; woven at the École nationale at Aubusson in 1947. Collection of Denise Majorel. 7 feet 3 inches x 4 feet 7 inches

200. THE DANCE. Designed by Robert Vogenski in 1946; woven at the École nationale at Aubusson in 1947. Collection of Denise Majorel. 7 feet 3 inches x 4 feet 7 inches

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1. Scene from the Apocalypse (no. 23): the Harlot. Paris, last quarter of the XIV century.  
Museum of Tapestries, Angers



II. The Offering of the Heart (no. 26). Probably made in Arras, first quarter of the xv century. The Louvre, Paris

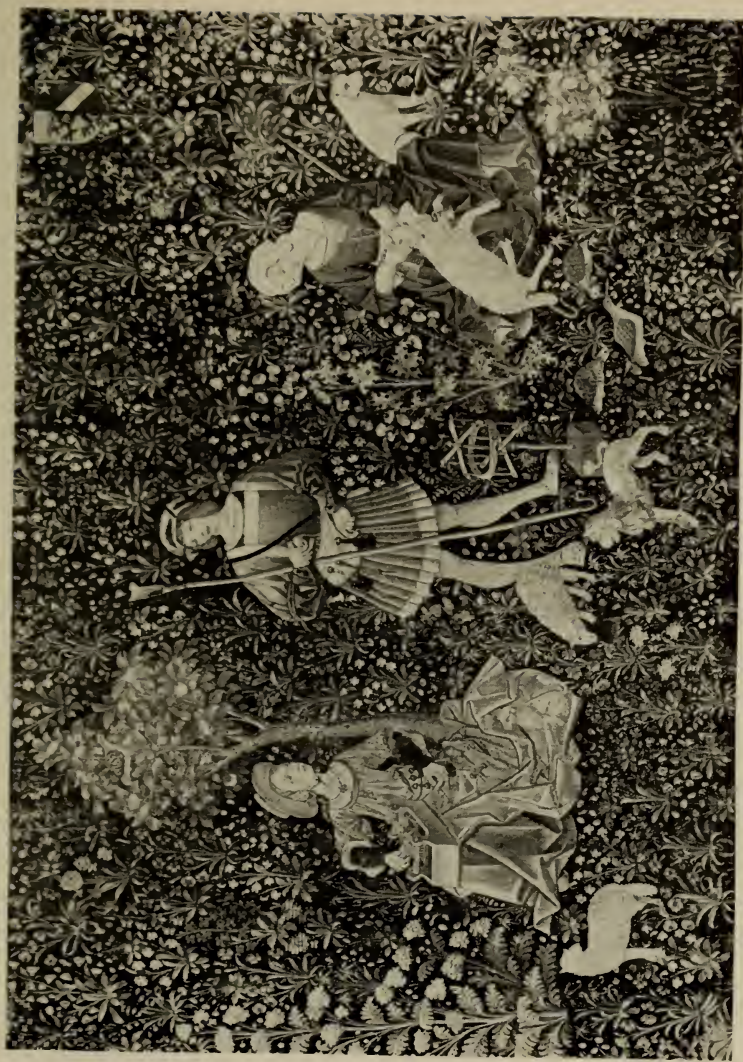


III. The Presentation of the Virgin Mary in the Temple. Detail from the Life of the Virgin (no. 46). French, last quarter of the xv century. Church of Notre-Dame, Beaune







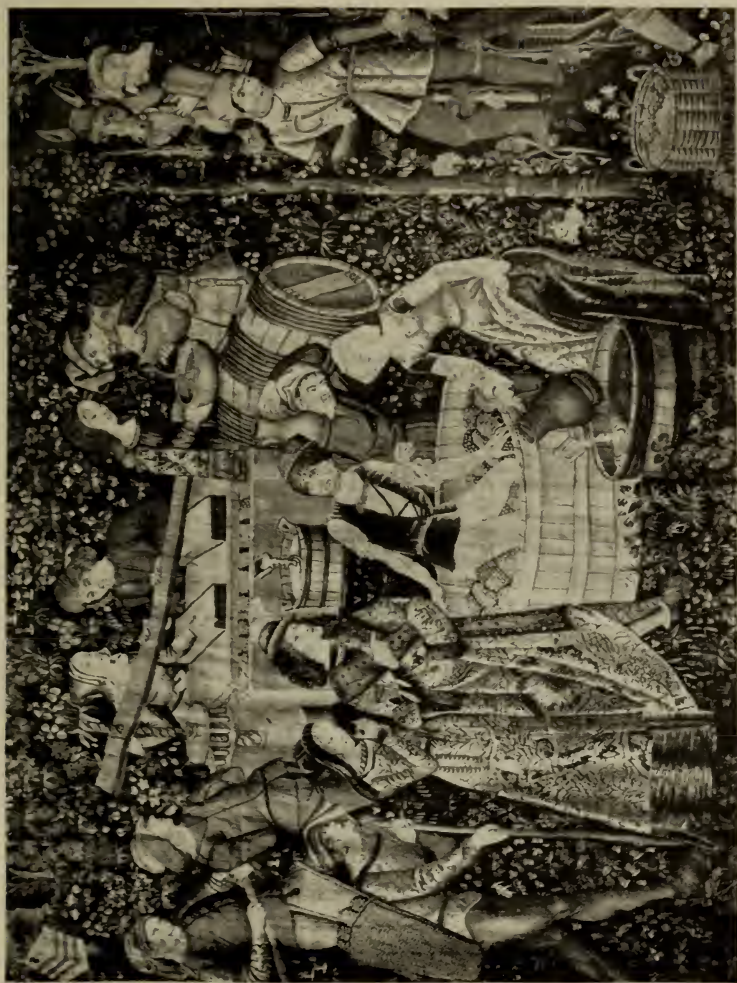


V. Wool-Working (no. 64). Probably made in the region of the Loire, about 1500. Formerly in the collection of E. Larcade



VI. The Lady with the Unicorn (no. 78). Probably made in the region of the Loire,  
about 1509-1513. Cluny Museum, Paris





VII. Detail from a Vintage Scene (no. 81). Probably made in the region of the Loire, early xvi century. Cluny Museum, Paris

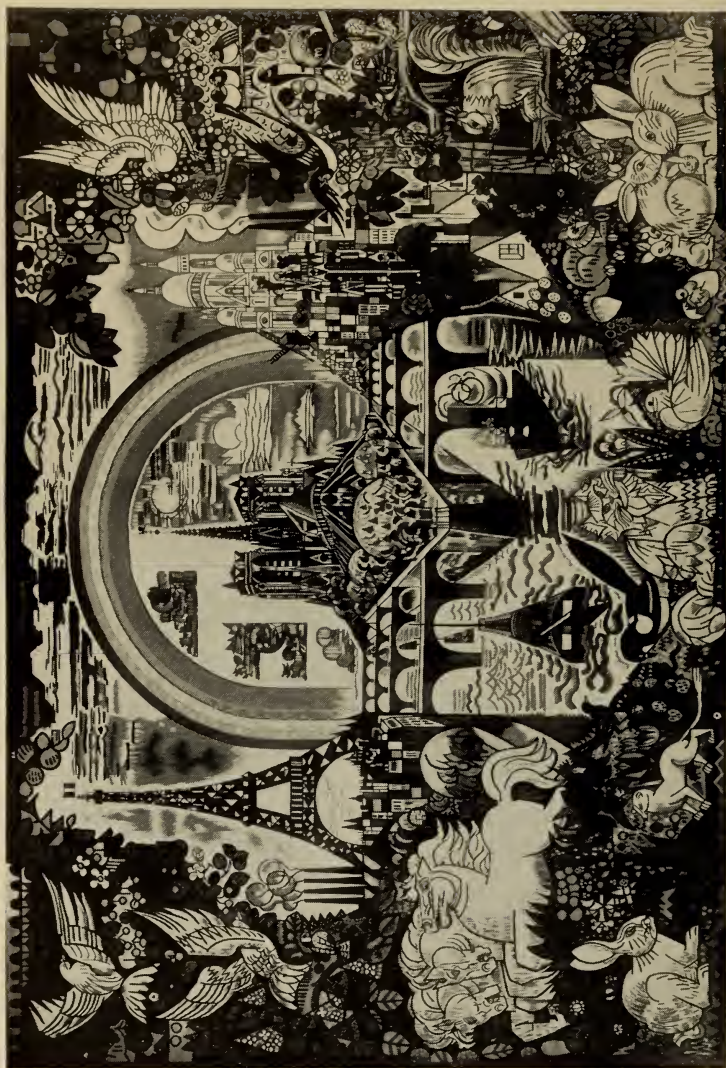


VIII. Detail from the Visit of Louis XIV to the Gobelins Manufactory (no. 117); from the History of the King series. Designed by LeBrun and woven at the Gobelins between 1673 and 1680.  
Mobilier National, Paris





IX. Detail from the Rocks of Franchart (no. 128); from the Hunts of Louis XV series. Designed by Oudry between 1734 and 1745 and woven at the Gobelins. The Château, Compiègne



X. Spring, or Paris (no. 154). Designed by Gromaire in 1939; woven by Pinton at Felletin-Aubusson in 1940. Mobilier National, Paris





XI. Man (no. 166). Designed by Lurçat and woven by Jansen at Aubusson in 1945.  
Jansen collection

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XII. Theseus and the Minotaur (no. 185). Designed by Saint-Saens and woven by Tabard at Aubusson in 1943. Jansen collection





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